

MAR 16 1925

MY WIFE AND I

Photoplay in seven reels

From the story by Harriett Beecher Stowe

Directed by Millard Webb

Author of photoplay (under Sec. 62)  
Warner Brothers Pictures, Inc. of the U. S.

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MY WIFE AND I

✓ ~~STORY AND ADAPTATION~~

✓ *Adapted to the Screen*  
BY

MILLARD WEBB

AND

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MY WIFE AND I

1

EXT. LONG ISLAND -

It is early morning. In the f.g. there is a church steeple; the hands on the steeple clock point to seven. In the b.g. can be seen the housetops of a wealthy community.

DISSOLVE

2

STEEPLE CLOCK -

It is seven o'clock. Pigeons fly from the tower as we

DISSOLVE

3

STEEPLE CLOCK CHIMES -

As they peal forth the hour

DISSOLVE

4

INT. MRS. BORDEN'S BEDROOM - CLOSEUP DISSOLVE

Mrs. Borden's hands are holding a record used for exercises - she places the record on the machine and starts it going

DISSOLVEA

5

MED. SHOT - DISSOLVE

Mrs. Borden's back is to the camera - she is exercising. She comes up then down out of the picture at regular intervals. She is dressed in a light jersey sweater, bloomers, silk stockings and white tennis shoes.

6

CLOSEUP

As Mrs. Borden changes from one exercise to the other we see that she is enjoying it although streams of perspiration run down her face.

7

CLOSEUP VICTROLA

As it plays.

8

LONGER SHOT

Mrs. Borden continues her exercises. Standing nearby is a woman physical instructor. She is watching Mrs. Borden, waiting for her to finish her exercises. In the b.g. we see a room that serves as a Turkish Bath.

9

INT. BORDEN'S BEDROOM - LONG SHOT

Borden is asleep. He squirms slightly in his bed.

10

CLOSEUP

Borden is restless and trying to compose himself in sleep. The record in the other room annoys him. He opens his eyes, rubs them and glances into his wife's room.

11

INT. MRS. BORDEN'S BEDROOM - CLOSEUP

Victrola playing.

12

INT. BORDEN'S BEDROOM - CLOSEUP

Borden sighs heavily realizes it is useless to try to sleep - sits up in his bed, yawns, reaches over on his night table for a note-pad and a pencil. He studies the note-pad.

INSERT

NOTE PAD

Buy U.S. Steel  
Buy Union Pacific Ry  
Director's meeting 2:30 P.M.  
Send check to Hear-East fund  
Buy 10,000 shares New York Edison

BACK TO SCENE As Borden studies his notes he becomes irritated again and glances in his wife's room.



13

**INT. MRS. BORDEN'S ROOM**

Flash of the Victrola playing.

14

**INT. BORDEN'S ROOM - CLOSEUP**

Borden is greatly annoyed by the playing of the Victrola. He turns back to the note pad and quickly scribbles a note -

INSERT

**NOTE PAD**

Borden's hand writes  
Buy 5,000 soft needles for Victrola

BACK TO SCENE Borden tosses the pad and pencil on the table and sits up on the edge of the bed. His indigestion bothers him - he puts his hand to his stomach as though in pain. Reaches over on his night table for a bottle.

15

**CLOSEUP ON NIGHT TABLE**

Borden's hand comes into the scene, picks up the bottle. He is looking for indigestion tablets. He cannot find them. on the bed, and reaching for his night table.

16

**CLOSEUP BORDEN**

He continues to search for tablets - unable to find them he becomes a little grouchy and turning toward his wife's room calls to her.

17

**INT. MRS. BORDEN'S BEDROOM**

She is still exercising. She stops suddenly as she hears her husband calling and starts into his room.

18

**INT. BORDEN'S ROOM**

Mrs. Borden comes in and stands by the side of the bed.

19

CLOSER SHOT

TITLE 1

In plain view we see a bottle of headache tablets.  
Borden, still with his frown, asks his wife  
"WHERE DID YOU PUT MY INDIGESTION  
TABLETS?"

back to scene - Mrs. Borden says "But dear, I haven't  
seen them." He becomes more irritated and begins to  
pick up the bottles again looking for them. Mrs. Borden  
helps him.

Mrs. Borden takes a couple of tablets from the bottle  
and offers them to Borden. He makes a face, but  
finally takes them. As she hands him the glass of  
water she says

20

CLOSEUP NIGHT TABLE

Borden's hand is picking up the bottles, as Mrs. Borden's  
hand lifts the note-pad up and under it we see the  
bottle of indigestion tablets.

21

MED. SHOT

As Mrs. Borden holds the bottle up, a little amused  
smile crosses her face. Borden reaches for the tablets.  
She draws them back from him, and drops down beside  
him on the bed, and putting her arm tenderly about  
him says

TITLE 2

"YOU'RE RUINING YOUR HEALTH WITH THIS  
STUFF - WHAT YOU NEED IS EXERCISE."

BACK - Borden is in no mood for this kind of talk. He  
frets a moment then says impatiently

TITLE 3

"I HAVEN'T TIME TO EXERCISE - I'M THE  
ALL RIGHT."

BACK Borden finishes speaking with an air of one who  
is in perfect health. Suddenly he makes a terrible  
face as pain shoots through his head. He presses his  
temples with both hands, and says "Ouch!" His wife  
looks at him half frightened, and drawing him closer  
to her says sympathetically

TITLE 4

"HAVE YOU ANOTHER HEADACHE, DEAR?"

BACK Mrs. Borden finishes speaking. Borden is still  
holding his head, as he rubs his temples with a look  
of agony still on his face, replies

TITLE 5

"NO, IT'S THE SAME ONE I'VE HAD FOR A  
MONTH."

BACK Borden finishes speaking - Mrs. Borden becomes  
more sympathetic, p ts him tenderly on the arm. She  
reaches over on the night table.

22

CLOSEUP OF NIGHT TABLE

In plain view we see a bottle of headache tablets, maybe it is aspirin. Mrs. Borden's hand comes into scene and lifts it out.

23

MED. SHOT

Mrs. Borden takes a couple of tablets from the bottle and offers them to Borden. He makes a face, but finally takes them. As she hands him the glass of water she says

TITLE 6

"CHEW THEM - THEY WILL ACT QUICKER."  
Borden can hardly bear the thoughts of chewing them.

24

CLOSEUP BORDEN

He sets his face as he starts to chew the aspirin, suddenly he makes a terrible face. His wife's hand comes into the scene with a glass of water, which he takes and gulps down quickly.

25

MED. SHOT

Stuart and the valet tip-toe in, the valet closes the door behind him. Stuart's bed is turned down, but Borden finishes drinking. Mrs. Borden takes the glass from him and puts it on the table. He makes another wry face - Mrs. Borden strokes his forehead and temples soothingly - he closes his eyes as he though enjoying it.

26

INT. LOWER HALLWAY - MED. SHOT ON STAIRCASE

Mrs. Borden is standing holding her husband's dressing gown. Stuart Borden, the son, walks into the scene and all we see of him is from knees down - he is walking unsteadily. He is dressed in evening slippers, dinner coat and overcoat. He continues out of picture up the stairs.

27

INT. STUART'S ROOM

MED. SHOT - CUNNING DOWN STAIRS

Stuart comes up into the scene. He is moving stealthily up stairs for fear he will awaken his folks. He pauses as he sees someone, puts his finger to his mouth as he says "Sssh" -

28

INT. BORDEN'S UPPER HALLWAY

The valet is just coming from a room buttoning his vest and arranging his clothes as though he has just dressed. He is a kindly looking old man and has been in the Borden family for years. He pauses as he hears Stuart's "S-sh" him, and looks around him to see if any one else is watching, then tiptoes out of scene toward Stuart.

29

MED. SHOT

Stuart comes up the stairs and starts for his room, the old valet falls in behind him and they march down the hall to the son's room; they are both tiptoeing.

30

INT. STUART'S ROOM - FULL SHOT

Stuart and the valet tiptoe in, the valet closes the door behind him. Stuart's bed is turned down, but shows that it has not been slept in. The valet starts to undress Stuart, while Stuart unlaces his shoes. He kicks one of them off, and it flies up in the air, down on the floor.

31

INT. MRS. BORDEN'S ROOM

Mrs. Borden is standing holding her husband's dressing gown for him - they hear a noise and glance toward their son's room.

32

INT. STUART'S ROOM

The valet is a little frightened that Stuart's mother will come in and catch him in this condition. He quickly tells the boy to get into bed. Stuart hops in with his clothes on. The valet covers him up and tiptoes into clothes closet.

33

INT. MR. BORDEN'S ROOM - MED. SHOT

Mrs. Borden moves quietly across the room and opens the door to Stuart's room.

34

INT. STUART'S ROOM - CLOSEUP AT DOORWAY

The valet is just finishing removing the boy's shoes and taking up Stuart's rumpled coat. He takes out a black glove from one of its pockets. He takes the black and the glove to Stuart's bureau, and opening the bureau puts them in.

35

CLOSEUP STUART

In bed, apparently he is sound asleep.

36

CLOSEUP AT THE CLOSET DOOR

It is opened about an inch. One eye of the valet can be seen peering out watching Mrs. Borden.

37

CLOSEUP MRS. BORDEN

She smiles tenderly as she sees her sleeping son. She quietly closes the door as she withdraws.



38

INT. BORDEN'S ROOM - MED. SHOT

Borden is standing before his bureau brushing his hair. Mrs. Borden enters and looks a little worried as she says, "It is a waste to the glove we saw the valet take from Stuart's pocket. She cannot find the glove. I'M AFRAID STUART ISN'T WELL - to Betty, HE LOOKS SO PALE."

TITLE 7

BACK As she finishes speaking Borden looks at her to see if she is really serious. A little smile crosses his face, as he nods his head knowingly. He pats Mrs. Borden on the arm and assures her the boy is perfectly all right.

Betty glances around at the maid, and waves the matter aside as though of no importance, and continues to read her funny page.

39

INT. STUART'S ROOM

The valet is just finishing removing the boy's shoes as he is still in bed. He crosses to a chair and takes up Stuart's Tuxedo coat. He takes out a flask from its pocket, then notices part of a woman's glove hanging out of one of its pockets. He takes the flask and the glove to Stuart's bureau, and opening the bureau puts them in. FADE OUT

40

INT. BETTY ALLAN'S BEDROOM - CLOSEUP

At very suggestive french clock, the hands point to eleven - the box - she holds back the paper as the maid draws out a beautiful fur coat. It is a coat of unusual style, and one that can be easily recognized. As Betty and the maid gasp with admiration, the other maid joins them, and they all look at it with common feminine pleasure. Betty leaps out of bed.

41

LONG SHOT

Betty is propped up in bed - she is hidden behind the morning paper, which she is reading. A colored maid is hanging Betty's clothes in the closet.

42

CLOSEUP

Betty is reading the paper and giggling. Beside the bed is a tray - on it are several breakfast dishes. As Betty continues to read and giggle

INSERT

Newspaper - A Krazy Kat Cartoon

BACK Betty continues to laugh.

43

**CLOSEUP**

Stuart Borden gets out of the elevator crosses the hall and rings the bell.

Maid - she is holding Betty's coat in her hand, and one glove. It is a mate to the glove we saw the valet take from Stuart's pocket. She cannot find the other, and holding the one up before her, calls to Betty, telling her she has lost one glove.

44

**CLOSEUP**

Betty glances around at the maid, and waves the matter aside as though of no importance, and continues to read her funny page.

The maid crosses the living room - through into the reception hallway. Betty comes from the bedroom and stands back the curtain gazing out of them about her concealing the coat. Stuart is shown into the apartment. Stuart's over to Betty in the curtains.

45

**MED. SHOT**

Another maid enters with a large box which she puts on the bed and opens.

46

**CLOSER SHOT**

Stuart takes Betty into his arms and kisses her - she draws back and taking the tissue from about her shows coat, pirouetting for him - she rushes into his arms again.

Betty springs to a sitting position, eager to see what is in the box - she holds back the tissue paper as the maid draws out a beautiful fur coat. It is a coat of unusual style, and one that can be easily recognized later. As Betty and the maid gasp with admiration, the other maid joins them, and they all look at it with common feminine pleasure. Betty leaps out of bed.

Betty's arms are unfolded about his neck - she kisses him and says

47

**LONGER SHOT**

As she finishes the title, she throws her arms back again pressing him to her.

The maid holds the coat for Betty as she leaps out of bed, and puts it on over her night-gown, and she stands before the cheval mirror.

48

**INT. HALLWAY OUTSIDE BETTY'S APARTMENT - FULL SHOT**

Stuart Borden gets out of the elevator crosses the hall and rings the bell.

He holds her tightly in his arms, and smiles as he says something to her. Slowly his smile vanishes as he sees

THAT SHE IS SMILING FROM PLEASURE OF COAST  
ON IT IS WORTH \$1750.

49

**INT. BETTY'S BEDROOM**

BACK Stuart's smile is completely gone now, and he hears  
They hear the door-bell ring - one of the maids crosses  
into the living room.

50

**INT. LIVING ROOM**

She is playing with Stuart's collar - she stops a minute  
The maid crosses the living room - through into the  
reception hallway. Betty comes from the bedroom and  
stands near the curtains draping one of them about her  
concealing the coat. Stuart is shown into the apart-  
ment. Saunters over to Betty in the curtains.

51

**CLOSER SHOT**

Stuart takes Betty into his arms and kisses her - she  
draws back and taking the drape from about her shows  
him the coat, pirouetting for him - she rushes into  
his arms again. - I WANTED TO WAIT UNTIL HE  
WAS OFF THE WARPETH.

Now Betty repeats "Warpeth?" then asks "What is he on  
the warpeth about?" She half senses what it is. Stuart  
is reluctant to tell her; it is an embarrassing moment  
for him. She asks him again. - Stuart turns away with a  
deal of embarrassment and does not know what to  
say. Betty watches him closely, and as she sees him

52

**BIG CLOSEUP**

Betty's arms are enfolded about his neck - she kisses  
him and says

**TITLE 8**

"DARLING, YOU'RE ALWAYS SO THOUGHTFUL."

BACK as she finishes the title, she throws her arms  
about his neck again presses him to her.

WITH ALL HIS LOVE HE COULD BE  
ALICE ABOUT A LITTLE MORE LIKE A LITTLE

As she finishes speaking, Stuart is a little away  
that she has guessed his troubles. As he tries to  
explain matters, Betty sighs a little nervously.  
He turns away from him suddenly. Stuart puts his  
arm about her, leaning over whispering in her ear. Betty  
who looks for a moment as he kisses her on the  
neck - she kisses him back - she turns around a little  
throwing herself into his arms.



53

CLOSEUP STUART

He holds her tightly in his arms, and smiles as he says something to her. Slowly his smile vanishes as he sees

INSERT

PRICE TAG HANGING FROM SLEEVE OF COAT  
ON IT IS MARKED \$1750.

BACK Stuart's smile is completely gone now, and he seems worried.

TIP ABOVE SCENE DISSOLVE TO

54

CLOSEUP OF BETTY

She is playing with Stuart's collar - she stops a minute and a little scheming look comes into her eyes as she says

TITLE 9

"HAVE YOU TOLD YOUR FATHER YET -  
ABOUT OUR ENGAGEMENT?"

55

CLOSEUP STUART

A look of guilt crosses his face - he stammers a moment, and holding her away from him says

TITLE 10

"NO - - I WANTED TO WAIT UNTIL HE  
WAS OFF THE WARPATH."

BACK Betty repeats "Warpath?" then asks "What is he on the warpath about?" She half senses what it is. Stuart is reluctant to tell her; it is an embarrassing moment for him. She asks him again. Stuart turns away with a great deal of embarrassment and does not know what to say. Betty watches him closely, and as she sees him drop his eyes to the price tag on her sleeve, she looks down also.

INSERT

We insert the price tag again, \$1750.

BACK Betty looks up at Stuart. She has realized what it was that worried him. With a slight shrug she says

TITLE 11

"WITH ALL HIS MONEY HOW COULD HE  
KICK ABOUT A LITTLE PRESENT LIKE THIS?"

BACK As she finishes speaking, Stuart is a little uneasy that she has guessed his troubles. As he tries to explain matters, Betty feigns a little peevishness. She turns away from him poutingly. Stuart puts his arms about her, leans over whispering in her ear. Slowly she loses her acting grouch as he kisses her on the neck - the kiss tickles her - she turns around quickly throws herself into his arms. FADE OUT

56

FADE IN ON  
EXT. OFFICE DOOR

On the door is lettered JAMES H. BORDEN, INC  
MEMBER  
N.Y. STOCK EXCHANGE.  
CHICAGO BOARD OF TRADE  
SAN FRANCISCO STOCK EXCHANGE

(Note see Mr. Webb regarding this lettering.)

THE ABOVE SCENE DISSOLVE TO

Another bill as follows  
Tiffany & Company

57

INT. GENERAL OFFICE OF JAMES H. BORDEN - LONG SHOT

This is the typical office of a New York Broker. Men, women and office boys are busy at their work. It is a lively scene of the business world.

DISSOLVE  
He looks up thoughtfully and grows a little angry at the extravagance of his son. He turns to his secretary and continues the dictation snappily and very business-like. The secretary begins to write.

58

INT. JAMES G. BORDEN'S PRIVATE OFFICE

He is seated at his desk dictating a letter to his secretary.

His hand is writing quickly, with fountain pen, in shorthand

59

CLOSEUP

Borden pauses a second, glances down at several bills that he is holding

INSERT

BILLS - One is from the Biltmore Hotel and is itemised as follows  
On Acct. with  
Stuart Borden

Table covers for 20	\$200.00
Private Dining Room	50.00
Floral Decorations	175.00
Favors	45.00
Orchestra	225.00
	<u>\$695.00</u>

SCENE CONTINUED

59 continued

MR. BORDEN'S PRIVATE OFFICE - CONTINUED

Another bill is from a fashionable modiste and is itemized as follows:

In Acct. with  
Stuart Borden

1 - Imported Evening Gown, Paquin	\$485.00
1 " Afternoon "	265.00
	<hr/> 750.00

MR. BORDEN'S PRIVATE OFFICE - CONTINUED

Stuart examines bills beside his father and says: "Good-morning" to his father, noting for his father:

Tiffany & Company

In Acct. with  
Stuart Borden

1 - Specially made bar-pin	1250.00
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MR. BORDEN'S PRIVATE OFFICE - CONTINUED

BACK TO SCENE He looks up thoughtfully, and grows a little angry at the extravagance of his son. He turns to his secretary and continues the dictation snappily and very business-like. The secretary begins to write.

MR. BORDEN'S PRIVATE OFFICE - CONTINUED

**CLOSEUP SECRETARY'S NOTEBOOK** as he sees that his father is in no mood to be misled. Her hand is writing quickly, with fountain pen, in shorthand **DISSOLVE**

MR. BORDEN'S PRIVATE OFFICE - CONTINUED

**SECRETARY'S NOTE-BOOK** chair for Stuart to sit down. Stuart continues he is in for it. Over the shorthand writing these words in English appears: "You are not to extend any further credit to my son, under any circumstances, without my written consent."

MR. BORDEN'S PRIVATE OFFICE - CONTINUED

**CLOSEUP BORDEN** says

He is still dictating. He finishes - glances down at the bills.

And the father finishes looking.

63

INT. BORDEN'S PRIVATE OFFICE - CLOSEUP AT DOORWAY

Door opens quietly and Stuart pokes his smiling face into the room, he starts toward his father in a light breezy manner.

64

LONGER SHOT

Stuart saunters down beside his father and taps him gently on the shoulder as he says "Good-morning" - he is all smiles, acting for his father.

TO MY SON UNDER ANY CIRCUMSTANCES WITHOUT MY "GENTLE" CONSENT."

65

CLOSEUP OF BORDEN

He is looking up at Stuart. His face is set and his eyes seem to pierce right through him. - he does not move a muscle. Secretary is reading, and that he is the one most concerned. He looks up with a start from the secretary to his father.

66

CLOSEUP OF STUART

MED. His smile slowly fades as he sees that his father is in no mood to be kidded.

Secretary finishes reading, and Borden dismisses her. Stuart has been let down considerably and he sits with his head resting on his chest. After the secretary has left the room, Borden turns to his son and says

67

MED. SHOT

Borden indicates chair for Stuart to sit down. Stuart realizes he is in for it.

68

CLOSEUP BORDEN

He is studying his son - then glances down at the bills in his hands. After a moment's thought he turns to his secretary and says

TITLE 12

"WILL YOU KINDLY READ WHAT I HAVE DICTATED."

BACK The father finishes speaking.

69

MED. SHOT

The secretary begins to read. Borden leans back in his chair, fingering the bills he is holding. Stuart at first is uninterested.

The bill from the medicine.

70

CLOSEUP SECRETARY

CLOSEUP SECRETARY

Secretary as she reads:

TITLE 13

He studies the bill for a second then glances up at out of the corner of his eye.

**"YOU ARE NOT TO EXTEND FURTHER CREDIT TO MY SON UNDER ANY CIRCUMSTANCES WITHOUT MY WRITTEN CONSENT."**

"I SUPPOSE YOU THINK SHE'S IN LOVE WITH YOU."

As Borden finishes speaking he rises.

71

CLOSEUP STUART

He is playing with his fingers - suddenly it dawns on him what the secretary is reading, and that he is the one most concerned. He looks up with a start from the secretary to his father.

His father's sarcasm irritates him somewhat. His first impulse is to fight back, but he controls himself.

72

MED. SHOT

Secretary finishes reading, and Borden dismisses her. Stuart has been let down considerably and he sits with his head resting on his chest. After the secretary has left the room, Borden turns to his son and asks his last words have had upon him. After a moment's deliberation.

TITLE 14

**"DID YOU THINK YOU COULD CONTINUE THIS FOREVER?"**

"A WOMAN THAT COULD ASK FOR SUCH GIFTS IS NOTHING BUT A"

73

CLOSEUP OF BORDEN

As he finishes speaking. He is very serious now.

Stuart looks at his father with a pained expression. His first impulse is to stand his ground. As the words sink into his mind, however, they slowly creep into his reason and finally says

74

CLOSEUP STUART

In answer to his father's question he merely shrugs his shoulders sulkily.

75

75 continued

MED. SHOT

BACK TO SCENE Stuart finishes speaking. He is a little  
The son has not answered Borden, he slides deeper into  
his chair. Borden looks back at the bill, his  
tenderly on the shoulder tells him he is sorry, that  
he did not love him and seriously

INSERT

DIP. 11-12

THEY ARE BOTH IN THE OFFICE  
BORDEN IS SEATED

76

CLOSEUP BORDEN

Borden finishes speaking he indicates the  
bill he is holding. Stuart is too upset to reply  
he turns quickly and leaves the office. Borden watches  
him go out of the office, then drops back into his  
chair. He studies the bill for a second then glances up out  
of the window scene toward his son, as he says  
sarcastically

TITLE 15

"I SUPPOSE YOU THINK SHE'S IN LOVE  
WITH YOU."

BACK as Borden finishes speaking he rises.

Borden sits thoughtfully for a moment then presses his  
head against his temples - his head is hurting him.  
He opens his desk drawer and reaches in.

77

CLOSEUP OF STUART

His father's sarcasm irritates him somewhat. His first  
impulse is to fight back, but he controls himself.

There are a dozen bottles of various kinds in this  
drawer. Borden reaches in and takes out a bottle of  
aspirin.

78

CLOSEUP OF BORDEN

He is watching his son sharply and notices the effect  
his last words have had upon him. After a moment's  
deliberation he says cuttingly

TITLE 16

"A WOMAN THAT WOULD ACCEPT SUCH  
GIFTS IS NOTHING BUT A SLUT."

He takes a bottle of aspirin and puts them in  
his mouth, reaches for the water bottle and pours  
himself a glass of water - he starts to drink, then  
suddenly thinks of what his wife told him that morning  
"How fast up they'll get quicker." and with a sin-  
ister face he begins to chew the tablets and then  
spits the water.

79

MED. SHOT

Borden finishes speaking with dramatic emphasis -  
Stuart leaps to his feet with clenched fists. His  
first impulse is to grab his father. As the two  
men face each other Stuart slowly comes to his senses  
and finally says

TITLE 17

"YOU'VE NO RIGHT TO CALL HER THAT -  
YOU DON'T EVEN KNOW HER."

SCENE CONTINUED



79 continued

BACK TO SCENE Stuart finishes speaking. He is a little sorry for this demonstration. He turns away guiltily. Borden sees that he has hurt his son - patting him tenderly on the shoulder tells him he is sorry, that he didn't mean to hurt him, then sad seriously

TITLE 18

"--I ONLY MEANT TO WARN YOU AGAINST WOMEN OF THIS TYPE."

BACK As Borden finishes speaking he indicates the bills he is holding. Stuart is too upset to reply he turns sulkily and leaves the office. Borden watches his son out of the office, then drops back into his chair. Drops into a chair near the phone and breathes it. Her face brightens as she recognizes Stuart's voice.

80

CLOSEUP

Borden sits thoughtfully for a moment then presses his hands against his temples - his head is hurting him. He opens his desk drawer and reaches in.

"I JUST HAD A RUN IN WITH MY FATHER - HE'S CLOSED DOWN ON EVERYTHING."

81

CLOSEUP OF DRAWER

There are a dozen bottles of various kinds in this drawer; Borden reaches in and takes out a bottle of aspirin.

Betty wonders what Stuart is driving at, and asks "What is your case?"

82

CLOSEUP BORDEN

He takes a couple of aspirin tablets and puts them in his mouth, reaches for the water bottle and pours himself a glass of water - he starts to drink, then suddenly thinks of what his wife told him that morning "Chew them up they'll act quicker." and with a distorted face he begins to chew the tablets and then drinks the water.

83

INT. BORDEN'S GENERAL OFFICE

stuart is sitting at a desk holding a telephone receiver to his ear - he is waiting for a number.

84

INT. BETTY'S APT. BETTY'S BEDROOM - CLOSEUP

Betty drops into a chair near the phone and answers it. Her face brightens as she recognizes stuart's voice. She appears light-hearted, as he says "yes, dear."

85

INT. BORDEN'S GENERAL OFFICE - CLOSEUP

stuart realizes he has an unpleasant duty to perform and tries to smile and appear at ease. He says

TITLE 19

"I JUST HAD A RUN IN WITH MY FATHER -  
HE'S CLOSED DOWN ON EVERYTHING."

86

INT. BETTY'S APT.

stuart senses the way Betty feels, and as though nothing he forces a smile, as he says in an easy voice "What do you mean?"

87

INT. BORDEN'S GENERAL OFFICE - CLOSEUP

stuart is very uncomfortable and is somewhat reluctant to tell Betty what is on his mind, but finally gets up enough courage to say

TITLE 20

"I'M SORRY, DEAR, BUT YOU'LL HAVE TO  
SHED BACK THE COAT."



88

INT. BETTY'S APT.

Stuart hears the receiver click and slowly rises. For a moment she cannot grasp what Stuart has said - then slowly it dawns upon her, and she repeats "Send back the coat?"

89

INT. BORDEN'S GENERAL OFFICE - CLOSEUP STUART

He is a little upset at the way Betty has taken it, but tries to appear light-hearted, as he says "yes, dear." He reaches for the box which it was in. Betty crosses the room and kicks the box out of his reach just as the maid reaches for it. The box is flying across the room. Betty drops down before the dressing table, and covers her face rapidly - the maid watches her, and scratches her head wondering.

90

INT. BETTY'S APT

Betty bites her lip trying to hold back her temper - then nods "all right."

91

INT. BORDEN'S GENERAL OFFICE - CLOSEUP

Stuart senses the way Betty feels, and as though nothing had happened, he forces a smile, as he says in an easy manner

TITLE 21

"I'LL SEE YOU TONIGHT, DEAR."

92

INT. BETTY'S APT. CLOSEUP

Betty sits for a moment listening to Stuart, then with icy coolness, says

TITLE 22

"SORRY - I WON'T BE HOME."

BACK As she finishes speaking she slams up the receiver and sits beating a devil's tattoo on the table.

93

**INT. BORDEN'S GENERAL OFFICE - CLOSEUP**

Stuart hears the receiver click and quickly tries to call Betty back - there is no response. He hangs up the receiver glumly and sits greatly worried.

94

**INT. BETTY'S APT. MED. SHOT**

She can control her temper no longer. Taking the coat from a nearby chair flings it at the maid, ordering her to send it back immediately. The maid picks up the coat and as she reaches for the box which it came in, Betty crosses the room and kicks the box out of her reach just as the maid reaches for it. The box goes flying across the room. Betty drops down before her dressing table, and combs her hair rapidly - the maid watches her, and scratches her head wonderingly.

He takes the check and folds it without looking at it.

**FADE OUT**

I HATED TO ASK YOU FOR ANOTHER  
LOAN - BUT I'VE IN A PRETTY  
TIGHT PLACE.

Stuart is again speaking and taking his wallet from his pocket starts to put the check in. Borden assures Hebert that he is glad to help him. Hebert has put the wallet on the table, it is open.

He is looking at the money and at the girl.

There are some things in the room and the girl is looking at them.

95

FADE IN  
INT. BALTIMORE DINING ROOM. LONG SHOT.

It is the luncheon hour. General atmosphere of business men and women hurrying in and out.

96

CLOSE UP BORDEN AND HOBART

Borden is writing a check. Spencer Hobart, a well dressed man of about thirty five, a typical idler, is seated opposite him. He is beating on the table with a fork as he watches Borden write. Borden finishes writing the check, and hands it to Hobart.

97

CLOSE UP HOBART

As he takes the check and folds it without looking at it, and says:

TITLE 23

I HATED TO ASK YOU FOR ANOTHER  
LOAN - BUT I'M IN A PRETTY  
TIGHT PLACE."

98

MED. SHOT

Hobart finishes speaking and taking his wallet from his pocket starts to put the check in. Borden assures Hobart that he is glad to help him. Hobart has put the wallet on the table; it is open.

99

CLOSE UP BORDEN

As he continues talking he glances down at the wallet and sees-

100

INSERT WALLET

There are three pictures of Hobart and Mrs Borden turned upright.

101 CLOSE UP BORDEN.

He leans closer to the pictures looking at them with interest.

102 CLOSE UP HOBART.

He looks up at Borden and seeing that he is looking at the wallet drops his eyes to the pictures; he starts slightly and taking up the photographs, says, as he hands them to Borden:

TITLE 24 "OH - I - I PROMISED THESE TO YOUR WIFE - WILL YOU GIVE THEM TO HER?"

103 CLOSE UP BORDEN.

Hobart hands the pictures into the sc. Borden takes them and looks at the three of them.

INSERT

C.U. PHOTOGRAPHS - one is a group shot at the Polo Club House, another is a closer view of Mrs Borden and Hobart sitting in the box with several friends. The other is a C.U. of Hobart and Mrs Borden smiling, they are apparently enjoying the polo game.

BACK: There is not the slightest suspicion on his face as he studies the photographs.

104 MED. SHOT.

Borden puts the pictures in his pocket - he tells Hobart he will give them to his wife. Hobart seems a little nervous, and quickly tries to change the subject.

105 INT. BILTMORE DINING ROOM. AT ENTRANCE.

Betty and her girl friend Estelle Loring are standing waiting for the Captain to show them their tables. He bows very low as he comes up to them and speaks very politely to Betty - they follow him as he leaves to show them their table.

106 LONG SHOT.

Betty and Estelle follow close behind the Captain as they come down the aisle near Borden's and Hobart's table.

107 MED SHOT ON TRUCK.

Betty and Estelle are walking down the aisle following the camera; suddenly Estelle recognizes someone (out of sc.) and with a broad smile crosses over toward Hobart's table - camera continues until Hobart and Borden are in sc. Hobart gets to his feet and greets Estelle warmly as tho he has not seen her in some time. Borden gets to his feet slowly, a little self conscious.

108 MED SHOT.

Estelle is shaking Hobart's hand and says vivaciously:  
TITLE 25 "THE LAST TIME I SAW YOU WAS  
AT CIRO'S. IN PARIS!"

109 CLOSE UP HOBART AND ESTELLE.

She finishes speaking - and Hobart realizes that he is still holding her hand. He indicates the table and asks Estelle if they won't be seated at their table. It is apparent that

110 LONGER SHOT

Betty interrupts with a "thanks" and adds "I have a table reserved" Estelle remembers she has not introduced Betty and turning to her says:

TITLE 26 "MISS ALLAN, MAY I PRESENT MR. HOBART?"

Betty accepts the introduction indifferently. Borden is still standing. Hobart turns to him apologizes for not introducing the girls sooner, turning back to the girls he says:

TITLE 27 "MISS LORING, MISS ALLAN, ALLOW ME  
TO PRESENT MR. JAMES BORDEN."

The girl's names have meant nothing to Borden. He acknowledges the introduction with a slight bow.

111 CLOSE UP OF BETTY.

The mention of Borden's name causes her to become instantly interested. She forces a very innocent smile as she bows a greeting.

112 MED SHOT.

There is an uncomfortable pause - finally Hobart turns to Betty and asks her again if she won't join them. She thanks him very sweetly and nods yes. The Captain has been standing near by and quickly jumps to Betty's side and offers her a chair. Hobart assists Estelle to her seat.

113 MED SHOT AT TABLE.

As the four sit down Estelle leans over to Betty who is sitting next to Borden and begins to tell her of the last time she and Hobart met, as Betty listens, she steals a little glance at Borden, but is very careful not to let Borden catch her. As Hobart and the two girls laugh and talk, Borden seems a little out of the conversation, and leaning back in his chair takes some important papers out of his pocket which he begins to read.

114 CLOSE UP BORDEN.

He unfolds the paper and begins to read. It is apparent that his mind is on his business instead of the conversation at the table.

115 CLOSE UP BETTY.

She glances towards Borden and sees that he is engrossed in what he is reading. She leans back in her chair and wonders how she can attract his attention.

116 CLOSE UP OF ESTELLE AND HOBART.

Estelle glances over at Borden, then over to Betty, turning to Hobart she nods to him to wake Borden up and make him show some interest in Betty.

117 CLOSE UP OF BORDEN.

He is leaning back in his chair with the paper before him.

118 CLOSE UP OF HOBART AND ESTELLE

Hobart hardly knows how to attract Borden's attention. He slides down in the chair and stretches out his foot towards Borden.

119 CLOSE UP BORDEN UNDER THE TABLE.

Hobart's foot crosses in front of Betty's feet and taps Borden gently on the foot nearest Betty.

120 CLOSE UP BORDEN.

~~He feels Hobart's foot tapping him, and thinking it is Betty~~  
He looks up from his paper towards her.

121 CLOSE UP BETTY.

She is not looking at Borden at first, but, suddenly, feeling his gaze upon her, she glances at him out of the corner of her eye. She sees Borden looking at her, and drops her eyes with a slight degree of coyness.

122 CLOSE UP BORDEN.

He is slightly embarrassed and turns quickly back to his paper. He begins to read with a slight degree of nervousness.

123 CLOSE UP OF HOBART AND ESTELLE.

As Hobart sees Borden turn back to his paper, he turns to Estelle with a little amused smile and slides down in his chair again as he reaches for Borden's foot.

124 CLOSE UP UNDER TABLE.

Hobart's foot slides forward and touches Borden's and taps it a couple of times.

125 CLOSE UP OF BORDEN.

He squirms a little uncomfortably in his chair and glances at Betty. An embarrassed grin crosses his face.

126 CLOSE UP OF BETTY

She sees Borden smiled at her and brightens considerably as she smiles back at him. She wonders why this sudden interest on his part, and becomes a little fussed herself, she speaks without thinking

TITLE 28

"IS N'T THIS A BEAUTIFUL DAY?"

127 CLOSE UP OF BORDEN AND BETTY.

As Betty finishes speaking, with a slight smile, Borden looks at her for a second and realizes what she has said and glances toward the window. Betty follows his gaze.

128 CLOSE UP OF WINDOW.

Outside there is a terrific rainstorm, pedestrians are passing with dripping umbrellas.

129 CLOSE UP BORDEN AND BETTY.

They turn back from the window and face each other. There is a slight twinkle in Borden's eyes as he nods and says "yes, beautiful" They both sense the humor of what Betty has said and break into laughter.

130 MED SHOT OF GR. GR.

Hobart and Estelle have been watching Betty and Borden and as the four continue to laugh FADE OUT.



131 FADE IN. INT. GYMNASIUM. MED. SHOT.

On the wall is a shadow of a man going thru some strenuous exercise. An athletic instructor stands watching the man (out of sc.) with a satisfied expression on his face.

132 CLOSE UP BORDEN.

He is in regulation gymnasium outfit, his hair is disheveled and his face covered with perspiration. He is puffing and blowing as he continues his exercise.

133 LONGER SHOT.

An attendant crosses to Borden and says:

TITLE 29 "MRS BORDEN IS ON THE PHONE SIR."

Borden continues exercising as he replies:

TITLE 30 "SAY I WILL CALL HER WHEN I HAVE FINISHED."

134

~~Attendant withdraws. Borden continues his exercise with~~  
increased vigor.

134 INT. BETTY'S APARTMENT.

The maid is opening a large package. Betty stands by with eager eyes.

135 CLOSE SHOT.

The maid lifts the lid of the box. Betty reaches in and takes out the same coat she received from Stuart Borden. She quickly slips it on, and after glancing at herself in the mirror rushes to the phone.

136 CLOSE UP AT PHONE.

Betty drops into a chair at phone and calls a number, then sits arranging the coat on her and admiring it.

137 INT. GYMNASIUM MED. SHOT.

The same attendant crosses to Borden and tells him "Miss Allan is calling, sir." Borden finishes his exercises abruptly and hurries to the phone.

138 CLOSE UP AT PHONE.

Borden takes receiver and with a smile calls "hello"

139 INT. BETTY'S APT. CLOSE UP AT PHONE.

Betty is all smiles as she gushes her thanks to Borden saying:

TITLE 31

"DARLING, YOU'RE ALWAYS SO THOUGHTFUL!"

140 INT GYMNASIUM CLOSE UP BORDEN.

Borden is greatly pleased at Betty's delight over the gift he tells her he's so glad she liked it.

141 INT BETTY'S APT. CLOSE UP.

Betty is giggling with delighted glee as she talks into the phone.

142 INT. RECEPTION HALLWAY. BETTY'S APT.

The maid has just admitted Stuart Borden, he starts for the Living Room. pauses as he hears Betty talking over the phone.

143 INT GYMNASIUM CLOSE UP.

Borden tells Betty:

TITLE 32

"I'LL SEE YOU ABOUT SEVEN THIRTY."

144 INT. BETTY'S APT. CLOSE UP BETTY.

She smilingly nods "all right" Stuart's shadow appears on the wall. Betty glances up at it and swings around to him. She is a little frightened and does not know how much he has heard. She quickly hangs up the phone.

145 INT. GYMNASIUM CLOSE UP PHONE.

Borden hears the receiver click and tries to call Betty back. after a second thought he decides not to do it, and hangs up the receiver, exits.

146 INT. BETTY'S APT. MED SHOT.

Betty has risen to her feet. Stuart recognizes the coat and asks her where she got it. Betty realizes she is caught with the goods and becomes a little defiant as she says:

TITLE 33 "I BOUGHT IT - WHERE DID YOU THINK I GOT IT?"

Stuart looks at her suspiciously and sneers as he says "How could you buy it?" His anger gets the best of him, and he starts to upbraid her for being untrue to him, snatches the coat out of her hands in a rage and says:

TITLE 34 "SOMEONE GAVE IT TO YOU- TELL ME WHO HE IS!"

As Stuart finishes speaking, Betty in a fit of temper tries to snatch it from his hands. The coat falls to the floor as she reaches for it, he kicks it savagely across the room and turning back grabs her two arms and holds her too him tightly.

147 CLOSE UP OF STUART AND BETTY.

He is holding her in a vise-like grip and talking very seriously. Betty realizes that she must use other tactics in getting rid of Stuart, she pats him on the cheek trying to calm him. He slowly puts his arms about her and drawing him her to him says with a surge of passionate tenderness:

TITLE 35 "NO ONE CAN TAKE YOU FROM ME - I'LL - I'LL -- "

Betty realizes what Stuart has said and getting the full meaning of it quickly claps her hand over his lips and stops him saying:

TITLE 36 "YOU DON'T KNOW WHAT YOU'RE SAYING."

148 CLOSER SHOT.

Betty is for the moment greatly frightened at Stuart's fierce manner. He holds her tightly in his arms and assures her that he means every word he has said. She pats his hand soothingly trying to calm him, at the same time trying to conceal her fear.

FADE OUT.

149 FADE IN. INT. BORDEN DINING ROOM. LONG SHOT.

The butler is arranging the dinner table Mrs Borden comes from the b.g. and up to him.

150 CLOSER SHOT.

Mrs Borden sees that the butler has four places set at the table and tells him:

TITLE 35 "MR BORDEN IS DINING OUT TONIGHT."

Butler nods all right, and starts to remove the plates. Mrs Borden exits upstairs.

151 INT. BORDEN'S BED ROOM. FULL SHOT.

Borden is standing beside his chiffonette dressing for dinner. As he finishes putting the studs in his Tuxedo shirt, he gives an added pat to his hair.

152 CLOSE UP.

Borden finishes arranging his hair. Suddenly remembers a note picks up an envelope and scribbles the note on it.

INSERT

C.U. Borden writes on the Envelope-  
BOY WEDDING ANNIVERSARY PRESENT TOMORROW.  
His hand pauses and he turns the envelope over  
It is addressed to James Borden at some fashionable  
N.Y. Club. His hand removes the letter from the  
envelope.

153

CLOSE UP.

Borden holds the letter before him and as he reads a slight smile crosses his face.

INSERT:

Darling:

After you left last night I just couldn't help writing you again ~~for the beautiful ring~~ to thank you for the beautiful ring and all the wonderful things you have done for me.  
Good night dearest, until tomorrow.  
Always your,

Betty.

As Borden finishes the letter he turns quickly towards the door. He has heard someone enter.

154

CLOSE UP AT DOOR.

As it opens Mrs Borden steps into the room - she smiles a greeting to her husband.

155

CLOSE UP BORDEN.

He is facing his wife. The letter behind his back. He quickly opens the drawer of the chiffonette, and attempts to put the letter in. He does not notice that it falls to the floor, and he closes the drawer again.

156

INSERT

LETTER falling to the floor.

158

MED SHOT.

Mrs Borden has not seen the letter. she crosses to her husband who has turned back to the chiffonette guiltily and puts her arms about him.

159

CLOSE UP.

Mrs Borden is caressing her husband's arm. He is slightly nervous and tries to smile. Mrs Borden's eyes travel to the envelope on the chiffonette.

INSERT

ENVELOPE WITH THE TOP OF IT  
Buy wedding anniversary present tomorrow.

CONTINUED

158 C. MT.

She is careful not to let her husband see that she has seen the note, and with added tenderness runs her fingers up to his face and caresses him. He pats her cheek. Borden feels a little uncomfortable thinking of his own guilt. He tells his wife he is sorry, but that he must hurry. She tickles him playfully in the ribs, and crosses to a chair nearby.

159 LONGER SHOT.

Mrs Borden drops into a chair near the chifferobe. Borden takes his collar from the drawer and starts to put it on. As he does so, he steps back on the letter.

160 CLOSE UP MRS BORDEN.

She is talking lightly to her husband - suddenly she notices the letter under his foot she studies it for a moment, and leans a little closer.

161 CLOSE UP OF THE LETTER -

Just at portion of it can be read, it is the top portion:

"Darling,

After you left last night I  
just could n't help -----

162 CLOSE UP MRS BORDEN.

For a moment she sits staring at the letter unable to believe her own eyes. She makes a quick movement as though to reach for it, then suddenly checks herself. She looks up at her husband still somewhat dazed.

163 CLOSE UP BORDEN.

He seems ill at ease, slightly as he buttons his collar. He notices his wife's seriousness and wonders if she knows anything about his affair, then forces a smile to hide his uneasiness.

164 CLOSE UP MRS BORDEN.

She too, hides her real feelings under a forced smile.

165 155. CLOSE UP BORDEN

He is reassured now that his wife suspects nothing. He starts out of the picture towards Mrs Borden.

166 MED. SHOT.

Borden crosses to his wife and sits on the arm of her chair. and asks her to tie his tie.

167 MRS BORDEN AND BORDEN. CLOSE SHOT.

Mrs Borden is fighting hard to control her feelings she smiles up at her husband as she begins to tie his tie. Borden begins to button his cuff.

168 CLOSE UP MRS BORDEN.

As she notices Borden is occupied she steals another glance at the letter.

INSERT

Bottom portion of the letter:

Goodnight, dearest, until tomorrow  
Always your  
Betty.

169

Mrs Borden sways unsteadily as the the blow was too much for her. As her husband turns to her, she quickly brightens again.

169 MED. CLOSE UP.

Borden taps his wife on the cheek lightly and thanks her. She pats his hand affectionately, as Borden starts back to his dressing.

170 CLOSE P.

Mrs Borden . She knows now for the first time that her husband's real affections have been transferred to another and the thought of it sends a pain thru her heart.

171 INT STUART'S ROOM LONG SHOT.

Stuart comes in glumly. The scene that afternoon with Betty is still on his mind, he wears a worn and worried look.

172

INT. BORDEN'S ROOM. MED. SHOT.

Mrs Borden glances into her son's room as she  
hears him enter - Borden continues to dress.



173

CLOSEUP MRS. BORDEN

She notices the worried look on her son's face. Instantly her own troubles seem forgotten. She starts out toward him.

174

INT. STUART'S ROOM - LONG SHOT

Stuart hardly notices his mother as she comes toward him. Mrs. Borden quickly asks him "What is the matter?"

175

CLOSEUP STUART AND MOTHER -

She is holding his hand, and asking him to tell her what is on his mind. He tries to throw it off lightly, and as he pats her on the shoulder and smiles and says, "Nothing, Mother, please do not worry about me."

176

INT. BORDEN'S ROOM - CLOSEUP BORDEN

He glances toward his son's room, then back to his dressing quickly showing little or no interest in his family. As he opens a drawer to his chiffonier for a handkerchief, he steps back -

177

CLOSEUP - BORDEN'S FOOT.

As he steps back his foot almost covers the letter, But the name Betty is in plain view.

178

INT. STUART'S ROOM CLOSEUP STUART AND MOTHER -

Mrs. Borden is looking into Borden's room and we

scene continued

Scene 178 - continued

know what she is thinking - she wants to tell Stuart but checks herself. Stuart notices that there is something worrying his mother and quickly asks her what it is - she looks at him for a moment but cannot speak. Impulsively she throws her arms around him.

179           CLOSEUP OF MOTHER -

She is holding her son in her arms, and feels that he is all she has got. There is a tragic look in her eyes. She glances into her husband's room.

180           INT. BORDEN'S ROOM -

His valet is helping him on with his coat. Borden turns and leaves scene. The valet notices the letter on the floor and after picking it up, puts it in the drawer.

181           INT. STUART'S ROOM - CLOSEUP MRS. BORDEN

She has seen where the valet put the letter. Stuart holds his mother from him, and asks again, if there is anything wrong. As she faces him she feigns a smile and tells him "nothing", and fearing he will suspect something, she turns quickly and leaves the room. Stuart turns and looks after his mother; he half senses there is something troubling her and wonders what it is.

182           INT. BORDEN'S ROOM - MED. SHOT

The valet is arranging the things on the chifferobe as Mrs. Borden enters and crosses to her own room. Borden comes back into the scene, and takes his gloves and cane from the valet.

183

INT. MRS. BORDEN'S ROOM - MED. SHOT-

She sits down on the bench before her dressing table and is fighting hard to control her emotions. The shock of the past few moments is almost too much for her. As she sits staring into space, she quickly covers her eyes with her hands as though trying to shut out the horrible vision of her husband with the other woman.

184

CLOSEUP RE DOORWAY

As the door swings open, Borden pauses on the threshold and looks toward his wife.

185

CLOSEUP MRS. BORDEN- FROM BORDEN'S ANGLE

She realizes her husband is in the room - she quickly brushes the tears from her eyes, and tries to appear at ease. She smiles up at him.

186

CLOSEUP OF BORDEN -

He is puzzled at his wife's actions and wonders if she really suspects anything. Her smile reassures him again that she knows nothing of his affair. He starts toward her.

187

MED. SHOT

Borden crosses to his wife, who is still seated before her dressing table, and putting his hands on her shoulders leans down to her.

188. CLOSEUP BORDEN AND MRS. BORDEN -

There is a little worried look on his face, as he asks his wife -

TITLE 36.

"YOU SEEM WORRIED ABOUT SOMETHING -  
IS IT STUART?"

BACK. As Borden finishes speaking, Mrs. Borden quickly shakes her head "No", then forces a smile as she tells him there is nothing wrong. Borden is not satisfied with this answer and is a little thoughtful. His eyes travel to the open drawer of the dressing table. He peers closer.

189. CLOSEUP OF DRAWER -

The three photographs we have seen before of Mrs. Borden and Hobart are in the drawer. The photograph of the two is on top.  
(PROTECTOR FADE OUT)

190. CLOSEUP OF BORDEN -

For the first time he becomes jealous of Hobart, his own guilt being the reason for this. He glances from the photographs to his wife, and associates the two in an affair. His face becomes set, and his eyes narrow with suspicion.

191. MED. SHOT -

Mrs. Borden looks up at her husband and noticing the seriousness on his face, pats his hand tenderly. Borden does not respond at first. Mrs. Borden notices that her husband is preoccupied, and not wanting him to suspect that she is worried, gets to her feet and faces him. He quickly kisses her on the cheek and leaves the room. Mrs. Borden looks after him for a second then as the realization comes to her again that he is going to the other woman, she sinks down on the bench.

192.

CLOSEUP

As Mrs. Borden sinks down on the bench she notices the wedding-anniversary invitations on the dressing table, and holding it before her she sits studying it.

INSERT.

WEDDING ANNIVERSARY INVITATION.

quickly the vision of Borden and a woman is super-imposed over the invitation. The woman is dressed in an extremely low-cut evening gown - her back is to the camera. Borden is holding her in a close embrace.

Robert's words trouble him a little. He feels that he has been a bit selfish and realizes that he cannot expect to be there, although a little disappointed at this. After an uncomfortable pause, he goes downstairs, and starts out.

193.

CLOSEUP MRS. BORDEN

As she gives way to her emotions she covers her face with her hands, and drops her head on her arms.

(Protection FADE OUT)

Borden hurries out, and the butler closes the door behind him. Robert saunters into the living room after watching Borden leave.

194.

EXT. LOWER HALLWAY

The butler has just admitted Robert and is taking his hat, coat and cane. Borden comes down on his way out - the two men exchange greetings. Robert enters with an easy manner. He is pleased that he is going to be alone with Mrs. Borden. He goes to the fire-place and stands studying Borden's portrait hanging above it.

195.

CLOSER SHOT

Borden's jealousy comes to the surface again and he nervously stammers an apology:

TITLE 37: "SORRY I COULDN'T JOIN YOU AT DINNER - I WAS CALLED AWAY UNEXPECTEDLY."

196.

CLOSEUP BORDEN

He finishes speaking and tries to appear unconcerned.

197.

CLOSEUP HOBART

There is a little knowing look on his face as he watches Borden. He nods slightly, and says, half-sarcastically:

TITLE 38.

"I UNDERSTAND."

198.

CLOSEUP BORDEN

Hobart's words trouble him a little. He feels his own guilt somewhat and realizes that he cannot object to Hobart being there, although a little suspicious of him. After an uncomfortable pause, he nods goodnight, and starts out.

199.

LONGER SHOT

Borden hurries out, and the butler closes the door behind him. Hobart saunters into the living room after watching Borden leave.

200.

INT. LIVING ROOM - LONG SHOT

Hobart enters with an easy manner. He is pleased that he is going to be alone with Mrs. Borden. He crosses to the fire-place and stands studying Borden's portrait hanging above it.

201.

CLOSEUP HOBART

There is a winning smile on his face as he studies the portrait. He suddenly catches himself turning his finger and thumb in a way with an expression of... As he is looking up at the portrait a scheming smile crosses his face - mouth, with a...



202. CLOSEUP OF PORTRAIT - arranging the table. Betty steps in with a bowl of flowers which she places in the slowly Borden's likeness disappears, and in its place is super-imposed that of Hobart. the flowers with a great deal of care. There is a cigarette dangling from her lips.

203. CLOSEUP HOBART

He seems assured that some day his portrait will replace Borden's. As he stands enjoying this thought, he takes a cigarette from a humidor nearby and starts to light it. He stops as he notices - the cigarette smokes her -

INSERT.

CIGARETTE IN HOBART'S FINGERS.  
With the monogram "J. B." in plain view.

BACK: He puts the cigarette in his mouth, and lights it, and glances up at the portrait again, as he puffs away at the cigarette. She accidentally hits over the salt shaker.

204. CLOSEUP OF HOBART'S HAND

The match is burning nearer to his fingers.

He is very superstitious, and quickly takes up some of the salt and throws it over her shoulder.

205. CLOSEUP OF HOBART

There is a scheming smile on his face as he continues to study the portrait. He suddenly realizes the match is burning his fingers and quickly flings it away with an exclamation of pain. He shakes his hand several times, and puts his fingers into his mouth, with a grimace of pain.

FADE OUT

206. **FADE IN**  
**INT. BETTY'S DINING ROOM - LONG SHOT**

The maid is arranging the table. Betty comes in with a bowl of flowers which she places in the center of the table. She is wearing a very attractive dinner dress, and looking her best. She arranges the flowers with a great deal of care. There is a cigarette dangling from her lips.

207. **CLOSEUP**

Betty continues to arrange the flowers - the smoke from the cigarette annoys her -

208.

**CLOSEUP OF TABLE**

As Betty fusses with the flowers, she accidentally tips over the salt shaker.

209.

**CLOSEUP OF BETTY**

Borden has entered and stands waiting for Betty. He looks a little worried. His eye falls on a magazine (The Star) lying on the table. She is very superstitious, and quickly takes up some of the salt and throws it over her shoulder.

210.

**INT. RECEPTION HALLWAY**

The maid has just admitted Borden. He hands her his coat and hat and starts into the living room.

211. INT. DINING ROOM - CLOSEUP

215 1004.

Betty looks up quickly as she hears Borden enter. She takes the cigarette from her mouth and quickly drops it in the bowl of the flowers, so that Borden will not see her smoking.

INSERT:

UNDER ARM - Borden's outburst  
FLOWERS - Betty's hand extinguishes the cigarette in the water which the flowers are in. In her haste her hand knocks the salt cellar over again. She quickly sets it up and takes some of the salt from the table.  
Borden at their Long Island home.

212. MED. SHOT - INT. DINING ROOM

Betty throws the salt over her left shoulder again. She feels that this is a bad omen, and that something will surely happen. She exits toward living room.  
Borden starts slightly as he realizes that someone is behind him, and the someone is Betty.

213. INT. LIVING ROOM

Borden has entered and stands waiting for Betty. He is preoccupied and looks a little worried. His eye falls on a magazine (The Spur) lying on the table. He picks it up somewhat absently and starts to look thru it.  
Betty comes up quickly as she thinks he should. She playfully takes her fingers and turns up his lips at the camera into a smile, and when she takes her fingers away the smile remains - she tickles him and leaves him until he sweeps her in his arms giving way to this sudden impulse of passion.

214. MED. SHOT

Betty comes up behind Borden and sneaks a glance around him. Borden has not seen her. He stops at a page in the book and draws it up to him, he gives a little guilty start as he half clutches the book. Betty is a little uncomfortable at what she sees in the book -  
Borden serious again, and holding Betty away from him, he says deliberately:

215. CLOSEUP OVER BETTY'S SHOULDER

Borden is holding the "Spur" magazine before him and is looking at a picture of his wife. It is the reproduction of a beautiful portrait. Betty

215 cont. CLOSER starts a little guiltily. she feels as though the real Mrs. Borden were looking at her with a fixed gaze, censuring her for what she is doing. DRAPES her eyes with a very injured expression. FADE

INSERT. MAGAZINE - Under Mrs. Borden's photograph is written - "MAY 1911 I MET Mrs. James Borden TO SLIP."

Back: Betty One of the most brilliant social events of the coming season will be the wedding anniversary ball of Mrs. and Mrs. James Borden at their Long Island home.

216.

CLOSEUP BORDEN

Borden has paid little or no attention to Betty's. He looks up guiltily from the picture - slowly Betty's hand steals into the picture, and around his neck. Borden starts slightly as he realizes that someone is behind him, and the someone is Betty.

"BUT YOU'RE COMING TO MY BIRTHDAY PARTY TOMORROW NIGHT?"

217.

CLOSEUP OF BORDEN AND BETTY

Back: She looks at him with plaintive appeal. Borden had forgotten about Betty's birthday party. Remembering it, he realizes that it will be almost impossible for him to come to Betty's. He shakes Betty senses that Borden is worried and a little remorseful and tries to brighten him. He does not respond as quickly as she thinks he should. She playfully takes her fingers and turns up his lips at the corners into a smile, and when she takes her fingers away the smile remains - she tickles him and teases him until he sweeps her in his arms giving way to this sudden impulse of passion.

CLOSEUP OF BETTY

He looks away from Borden, and putting her hands up to her eyes, says with a word of self-pity:

218.

CLOSEUP OF BORDEN "IT JUST SEEMS AS THOUGH I WILL NEVER LOVE ANY MORE."

He becomes serious again, and holding Betty away from him, he says deliberately:

TITLE 39. "I'VE BEEN THINKING THINGS OVER - WE SHOULDN'T GO ON LIKE THIS."

Back: Betty looks at him, and turns away slowly and sadly. In her mind, she has a vision of him as he was when she first met him, but she realizes that it is impossible for her to go on with him. Her expression is one of resignation. She looks at him with a sad, but resolute, expression.

219.

CLOSEUP OF BETTY AND BORDEN ON DIVAN

219.

CLOSEUP BETTY

drops down beside Betty, and leaning his head  
she looks at Borden with hurt surprise, and dropping  
her eyes with a very injured expression, says:

TITLE 40.

"WHEN I SPILLED THAT SALT I KNEW  
SOMETHING TERRIBLE WAS GOING TO  
HAPPEN."

Back: Betty finishes speaking, and turns away from  
him as though deeply hurt.

220.

CLOSEUP OF BETTY

She raises her head quickly as she hears what Borden  
has said and turns to him with a smile, exclaiming

220.

CLOSEUP BETTY AND BORDEN

Borden has paid little or no attention to Betty's  
remark, and feels a little guilty that he has hurt  
her. As Betty brings her handkerchief up to her  
eyes in a pretense of crying, she turns back to  
Borden and asks:

TITLE 41.

"BUT YOU'RE COMING TO MY BIRTHDAY  
PARTY TOMORROW NIGHT?"

221.

CLOSEUP BORDEN AND BETTY

BACK: She looks at him with plaintive appeal. Borden  
had forgotten about Betty's birthday party. Remembering  
his own anniversary party, he realizes that it will be  
almost impossible for him to come to Betty's. He shakes  
his head "No", adding that he is sorry but that he  
cannot be there.

222.

CLOSEUP OF BETTY'S APPT. MRS. SHOT

221.

CLOSEUP OF BETTY

She said comes to the door and announces that  
she is ready.

She turns away from Borden, and putting her hands  
up to her eyes, says with a world of self-pity:

TITLE 42.

"IT JUST SEEMS AS THOUGH I WILL  
NEVER HAVE ANY HAPPINESS."

222.

CLOSEUP OF BETTY

Betty turns to the maid and nods "All right".  
and leaving to her feet takes Borden by the hand -  
pulls him away from the door, catches her arm

222.

CLOSEUP BORDEN AND BETTY

As Betty finishes speaking she turns away quickly  
and crossing to the divan, buries her head on her  
arm. Borden feels sorry for her, but realizes that  
it is wrong for him to go on with her. Her apparent  
grief touches him, and after an uncomfortable wavering  
moment - he crosses to her.

Page 18 - Dismissed from the above cases for non-compliance

223.

CLOSING OF BETTY AND BORDEN ON DIVAN

Borden drops down beside Betty, and laying his hand gently on her shoulder says:

**TITLE 43.**

"THERE IS A PARTY AT THE HOUSE TOMORROW NIGHT AND IT MAY BE LATE BEFORE I CAN GET AWAY."

229

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

UP OF BETTY Stuart glances at his watch, and with an apology to his mother for having to leave, rises and crosses to Betty's room. He enters, and says good-night to Betty in a light manner. Stuart leaves.

224.

CLOSEUP OF BETTY

She raises her head quickly as she hears what Borden has said and turns to him with a smile, exclaiming eagerly:

**TITLE 44.**

"THEN YOU WILL COME?"

EBCs

2000 年 12 月 15 日

He looks after Stuart. Something is on his mind. He glances down at his coffee cup,--as he tries to figure out how to begin what he wants to say. He sneaks a glance at Mrs. Gordon.

**225.**

CLOSEUP BORDEN AND BETTY

As Betty finishes speaking, Borden nods his head slowly "yes". Betty is overjoyed.

2. 2005 年 12 月 31 日

She is looking her loyalist. She notices Robert's  
~~name and quickly tries to engage him in conversation.~~

**226.**

INT. BETTY'S APT. MEN. SHOT

The maid comes to the door and announces that dinner is ready.

12345678910111213141516171819202122232425262728293031323334353637383940414243444546474849505152535455565758596061626364656667686970717273747576777879808182838485868788899091929394959697989910010110210310410510610710810911011111211311411511611711811912012112212312412512612712812913013113213313413513613713813914014114214314414514614714814915015115215315415515615715815916016116216316416516616716816917017117217317417517617717817918018118218318418518618718818919019119219319419519619719819920020120220320420520620720820921021121221321421521621721821922022122222322422522622722822923023123223323423523623723823924024124224324424524624724824925025125225325425525625725825926026126226326426526626726826927027127227327427527627727827928028128228328428528628728828929029129229329429529629729829930030130230330430530630730830931031131231331431531631731831932032132232332432532632732832933033133233333433533633733833934034134234334434534634734834935035135235335435535635735835936036136236336436536636736836937037137237337437537637737837938038138238338438538638738838939039139239339439539639739839940040140240340440540640740840941041141241341441541641741841942042142242342442542642742842943043143243343443543643743843944044144244344444544644744844945045145245345445545645745845946046146246346446546646746846947047147247347447547647747847948048148248348448548648748848949049149249349449549649749849950050150250350450550650750850951051151251351451551651751851952052152252352452552652752852953053153253353453553653753853954054154254354454554654754854955055155255355455555655755855956056156256356456556656756856957057157257357457557657757857958058158258358458558658758858959059159259359459559659759859960060160260360460560660760860961061161261361461561661761861962062162262362462562662762862963063163263363463563663763863964064164264364464564664764864965065165265365465565665765865966066166266366466566666766866967067167267367467567667767867968068168268368468568668768868969069169269369469569669769869970070170270370470570670770870971071171271371471571671771871972072172272372472572672772872973073173273373473573673773873974074174274374474574674774874975075175275375475575675775875976076176276376476576676776876977077177277377477577677777877978078178278378478578678778878979079179279379479579679779879980080180280380480580680780880981081181281381481581681781881982082182282382482582682782882983083183283383483583683783883984084184284384484584684784884985085185285385485585685785885986086186286386486586686786886987087187287387487587687787887988088188288388488588688788888989089189289389489589689789889990090190290390490590690790890991091191291391491591691791891992092192292392492592692792892993093193293393493593693793893994094194294394494594694794894995095195295395495595695795895996096196296396496596696796896997097197297397497597697797897998098198298398498598698798898999099199299399499599699799899910001001100210031004100510061007100810091010101110121013101410151016101710181019102010211022102310241025102610271028102910301031103210331034103510361037103810391040104110421043104410451046104710481049105010511052105310541055105610571058105910601061106210631064106510661067106810691070107110721073107410751076107710781079108010811082108310841085108610871088108910901091109210931094109510961097109810991100110111021103110411051106110711081109111011111112111311141115111611171118111911201121112211231124112511261127112811291130113111321133113411351136113711381139114011411142114311441145114611471148114911501151115211531154115511561157115811591160116111621163116411651166116711681169117011711172117311741175117611771178117911801181118211831184118511861187118811891190119111921193119411951196119711981199120012011202120312041205120612071208120912101211121212131214121512161217121812191220122112221223122412251226122712281229123012311232123312341235123612371238123912401241124212431244124512461247124812491250125112521253125412551256125712581259126012611262126312641265126612671268126912701271127212731274127512761277127812791280128112821283128412851286128712881289129012911292129312941295129612971298129913001

227.

**LONG SHOT**

He has mistaken Mrs. Borden's smile for encouragement. **SHOT** makes it easier for him to start his love making. He reaches out of grace toward her hand. Betty turns to the maid and nods "All right", and jumping to her feet takes Borden by the hand - pulls him up from the divan, putting her arm through his, leads him off toward the dining room.

FADE OUT.



228.

FADE IN - (Dissolve from the above scene for portection)  
INT. BORDEN DINING ROOM - LONG SHOT

Mrs. Borden, her son and Hobart are seated at the dining table. They have finished dinner and sit chatting over their small coffees.

229.

CLOSER SHOT  
Mrs. Borden looks from her hand up to Hobart and wonders if he can be serious.

Stuart glances at his watch, and with an apology to his mother for having to leave, rises and excuses himself. Hobart gets to his feet, and says good-night to Stuart in a light manner. Stuart leaves.

230.

CLOSEUP HOBART  
Mrs. Borden is greatly surprised at Hobart's actions. He leans closer to her, as he tells her how beautiful she is, and how much he admires her.

He looks after Stuart. Something is on his mind. He glances down at his coffee cup, as he tries to figure out how to begin what he wants to say. He sneaks a glance at Mrs. Borden.

231.

CLOSEUP OF MRS. BORDEN  
She is convinced now that Hobart is serious, and she becomes indignant that he has shown this disrespect to him and with a cool look, says:

"She is looking her loveliest. She notices Hobart's gaze and quickly tries to engage him in conversation."

232.

CLOSEUP OF HOBART

He has mistaken Mrs. Borden's smile for encouragement which makes it easier for him to start his love making. He reaches out of scene toward her hand, and she has not accepted his advances in a lighter manner and realizes that he must use other tactics.

233. CLOSEUP OF MRS. BORDEN'S HAND.

238. Hobart's hand moves into the sc. and tenderly presses her hand.

He affects to be sincerely repentant for his advances and very earnestly says:

TITLE 46. "I'M SORRY."

234. CLOSEUP OF MRS. BORDEN

She glances from her hand up to Hobart and wonders if he can be serious.

239. CLOSEUP OF MRS. BORDEN AND HOBART

235. CLOSEUP MRS. BORDEN AND HOBART  
Hobart realizes that he has made a serious mistake in going about his affairs in this manner, and is very sure to make Mrs. Borden believe that he is really with a great deal of dignity, she smiles slightly. Mrs. Borden is greatly surprised at Hobart's actions. He leans closer to her, as he tells her how beautiful she is, and how much he admires her, and they both start to drink their coffee.

DISSOLVE TO

236. CLOSEUP MRS. BORDEN

240. She is convinced now that Hobart is serious, and she becomes indignant that he has shown this disrespect for her. She turns to him and with a cool look, says:

TITLE 45. Betty and Borden have finished their dinner, and Betty has been telling Borden stories - as we DISCOVER. After Betty takes her coffee, she suddenly thinks of a story, and leans over to Borden, starts to whisper it in his ear. An amused smile crosses Borden's face, as Betty continues to whisper.

FADE OUT

237. CLOSEUP OF MRS. BORDEN AND HOBART

As she finishes speaking Hobart is a little surprised that she has not accepted his advances in a lighter manner and realizes that he must use other tactics.

238.

CLOSEUP OF HOBART

HE AFFECTS TO BE SINCERELY REPENTANT FOR HIS ADVANCES AND VERY EARNESTLY SAYS:

TITLE 46.

"PLEASE FORGIVE ME - I'M SORRY."

239.

CLOSEUP OF MRS. BORDEN AND HOBART

Hobart realizes that he has made a serious mistake in going about his affairs in this manner, and is very sure to make Mrs. Borden believe that he is really sorry. His manner has convinced Mrs. Borden and with a great deal of dignity, she smiles slightly at him, and tells him that he is forgiven. Hobart is a little uncomfortable, but manages to appear at ease. A strained silence ensues, and they both start to drink their coffee.

Borden and his wife are seated near each other. Borden is laughing and talking to the other. Apparently he is enjoying himself.

DISSOLVE TO

240.

INT. BETTY'S DINING ROOM - DISSOLVE IN - CLOSEUP

Betty and Borden have finished their dinner, and Betty has been telling Borden after-dinner stories. As we DISSOLVE IN they are both laughing. After doesn't Betty takes a drink of her liqueur, she suddenly thinks of a story, and leaning over to Borden, starts to whisper it in his ear. An amused smile crosses Borden's face, as Betty continues to whisper.

FADE OUT

240.

CLOSEUP OF MR. BORDEN

241.

FADE IN he turns to her. Mrs. Borden quickly recognizes herself  
WEDDING ANNIVERSARY INVITATION - and smiles brightly as he puts her hand and says something about their long years together. Borden turns DISSOLVE - the couple - his hand still rests upon his wife's. Mrs. Borden smiles slightly and looks out of scene as always.

242.

INT. BORDEN DINING ROOM -

About forty guests are seated about the table. Dinner is over and they are waiting for the cake to be brought on.

243.

INT. BORDEN DINING ROOM -

Against the window pane the rain - a flash of lightning shows that a terrific storm is raging outside.

243.

CLOSER SHOT

Borden and his wife are seated near each other. Borden is laughing and talking to the couple near him. Apparently he is enjoying himself.

244.

CLOSEUP MRS. BORDEN

As the storm grows more violent, a slight chill runs down her.

244.

CLOSEUP MRS. BORDEN

She is watching her husband, as he laughs and talks with the couple next to him. She feels that he is thoroughly enjoying himself, but wonders if he doesn't feel just a little guilty. She looks at her husband in wistful longing as her heart grows heavy. Borden glances toward the window, then back to Mrs. Borden, and tells her not to be frightened. Stuart tells her how tenderly.

245.

CLOSEUP BORDEN

He is laughing at something that has been said by the man next to him. He turns quickly to his wife as though to ask her a question.

246.

CLOSEUP OF MR. AND MRS. BORDEN

As he turns to her, Mrs. Borden quickly composes herself so that he will notice her seriousness. She smiles brightly as he pats her hand and says something about their long years together. Borden turns back to the couple - his hand still rests upon his wife's. Mrs. Borden shivers slightly and looks out of scene to window.

247.

TALL FRENCH WINDOWS

Against the windows beats the rain - a flash of lightning shows that a terrific storm is raging outside.

248.

CLOSEUP MRS. BORDEN

As she turns back from the window, a slight chill runs thru her.

249.

MED. SHOT OF MRS. BORDEN - HER SON AND HOBART

She looks a little frightened as she turns to Stuart and speaks about the storm outside. Stuart and Hobart glance toward the window, then back to Mrs. Borden, and tell her not to be frightened. Stuart pats her hand tenderly.

250.

LONGER SHOT

Two butlers carry in the anniversary cake. The man at the end of the table gets to his feet, and proposes a toast to Mr. and Mrs. Borden for the continuation of their happiness. Everyone rises except Mr. and Mrs. Borden.

251. CLOSEUP OF TOAST MASTER

He speaks: is about her and she is leaning against him. She is conscious of a sense of protection as she TITLE 47. He holds her to him. **THERE'S TO THE CONTINUANCE OF YOUR PRESENT HAPPINESS.** and crosses is tenderly - they are looking toward the door. (Note: Get some clever, slightly humorous sentiment to replace this title.)

252. CLOSEUP MR. AND MRS. BORDEN

Two butlers rush in and quickly close the windows. Mrs. Borden feels the irony of the situation keenly, but is careful not to let it be seen. She and Mr. Borden nod their thanks to their guests. He is smiling. The words have meant nothing at all to him -

253. LONGER SHOT

Butler presses the light button. Everybody starts to drink the toast -

254. TALL FRENCH WINDOWS

The guests have been looking toward the window - they turn back and see Borden holding his wife in his arms, and his hand caressing hers. They begin to laugh and joke about it. The man nearest Borden the shoulder. There is a flash of lightning - the windows blow open and the wind and rain beat into the room.

255. LONG SHOT

They feel a little uncomfortable as they guests look about their exhibition of love at the table. Borden removes his arm from around his wife and The guests turn quickly toward the door, and as the wind blows out the candles - they did not drink the toast.



256.

CLOSEUP MR. AND MRS. BORDEN

His arm is about her and she is leaning against him. She is conscious of a sense of protection as she feels his sheltering arms about her. As he holds her to him, her hand steals up to his and presses it tenderly - they are looking toward the door.

257.

MED. SHOT AT FRENCH WINDOWS

Two butlers rush in and quickly close the windows.

The word "unpleasant" reminds her of her past.

She grows a little nervous, but tries to control herself as she puts the knife down near the

258.

CLOSEUP AT LIGHT SWITCH

Butler presses the light button. Into the scene add

DISCUSS.

259.

LONGER SHOT

The guests have been looking toward the window - they turn back and see Borden holding his wife in his arms, and his hand caressing hers. They begin to laugh and joke about it. The man nearest Borden hits him on the shoulder. The cake so that she will not see the word, then thrusts the knife into the wine separating the two words - they are both silent.

DISCUSS.

260.

CLOSEUP BORDEN AND HIS WIFE

They feel a little uncomfortable as they guests remark about their exhibition of love at the table. Borden removes his arm from around his wife and appears a little embarrassed.

The guests are silent. The word "unpleasant" reminds her of her past. She grows a little nervous, but tries to control herself as she puts the knife down near the

261.

**LONGER SHOT**

As the laughing continues everybody sits down and Mrs. Borden gets up and takes the cake knife.

262.

**CLOSEUP MRS. BORDEN**

She is standing before the cake with the knife in her hand. She looks down at the cake -

INSERT:

CAKE - The word happiness is

in plain view.

BACK: The word "happiness" reminds her of her unhappiness. She grows a little nervous, but tries to control herself as she puts the knife down thru the cake.

INSERT:

CAKE - The knife comes into the scene and cuts into the word "HAPPINESS."

DISSOLVE.

263.

**INT. BETTY'S APARTMENT - CLOSEUP.**

Birthday Cake. On the cake is written "Happy Birthday." Betty's hand comes into scene holding the knife and starts to cut into the word "Happy" she notices this and turns the cake so that she will not cut into the word, then plunges the knife into the cake separating the two words - they are both intact.

DISSOLVE.

264.

**CLOSEUP OF BETTY**

She is cutting the cake with one hand, and in the other she holds a half glass of wine; she is laughing as she tells some very funny story that has just been told.

265. LONGER SHOT -

There are about twenty or thirty people around the table, smoking, laughing and drinking, and all the evidence of a much wilder party than the dignified Borden party. One of the men gets up and holds his glass up and proposes a toast. The rest of the party rise, and with great hilarity drink to Betty. A man next to Betty leans over and starts to kiss her.

266. MED. SHOT

The man is kissing Betty, when the fellow next to him yanks him back, and moves toward Betty for a kiss.

267. LONGER SHOT

This starts a line of fellows all trying to kiss Betty - they are laughing and pushing each other aside and Betty takes all the fun good-naturedly.

Her maid is in marked contrast to Borden's as she listens to him over the phone and tells him of the wildness of the party they are having, and how much she misses him.

268. CLOSEUP

Betty is having the time of her life, as the fellows file by for their birthday-kiss. Betty's maid comes into the scene and interrupts her.

TITLE 49. MR. BORDEN IS ON THE PHONE. He is about to say what he has on his mind, but getting up BACK. Apparently Betty has not heard the maid, and continues to kiss the boys as they file past. The maid interrupts again, with a tap on Betty's arm, and as she turns around to the maid, the maid repeats what she has said. Betty is greatly pleased with this news, and turning back to the party, excuses herself and exits.

269.

LONGER SHOT

Betty crosses to her bedroom and answers the phone. Everybody is yelling and laughing. She motions them to be quiet.

270.

INT. BETTY'S BEDROOM

Betty crosses the room and answers the phone.

271.

INT. BORDEN'S STUDY, CLOSEUP

Borden calls "Hello" - he is a little on the alert to see that no one overhears him. Borden seems a little worried over something as he talks into the phone.

272.

INT. BETTY'S APARTMENT, CLOSEUP BETTY AT PHONE

Her mood is in marked contrast to Borden's as she listens to him over the phone and tells him of the wonderful time they are having, and how much she misses him.

273.

INT. BORDEN'S STUDY, CLOSEUP

Borden hangs up the phone and quickly tries to attract her attention by clicking the receiver hook, but he gets no response, realizes that Betty the phone and sits thoughtfully for a moment, then, with a final surge of his He seems a little nervous, and somewhat reluctant to say what he has on his mind, but getting up courage he begins speaking: "I'm sorry, but I can't possibly get away to come to your party."

274.

INT. BETTY'S APARTMENT. CLOSEUP

Betty's smile quickly disappears, as she realizes what Borden is saying. Her anger begins to grow, but she manages to control it. She speaks into the phone.

TITLE 50.

"THEN YOU MEAN YOU ARE NOT COMING AT ALL?"

275.

INT. BORDEN'S STUDY. CLOSEUP

Borden shakes his head "no", and adds, "I am sorry, but it's impossible."

276.

CLOSEUP BETTY

Unable to control her anger, she quickly slams up the receiver while Borden continues to talk, and sits beating her fingers on the desk. She is boiling now with anger.

Estelle quickly tells Betty that she is crazy and a thing like that. That it will only cause trouble, but she cannot dissuade Betty.

277.

INT. BORDEN'S STUDY

He hears Betty hang up the phone and quickly tries to attract her attention by clicking the receiver hook, but he gets no response. Realizes that Betty is peeved - he hangs up the phone and sits thoughtfully for a moment, then, with a final shrug of his shoulders, he dismisses Betty from his thoughts. He starts to leave the room.

278.

INT. BETTY'S APT. BEDROOM - CLOSEUP

Betty and Estelle. Estelle comes into the scene, but seeing that Betty is in a bad temper, asks what is the matter. Betty quickly tells her of the conversation. She crosses to her dressing table and quickly arranges her hair.

279.

LONGER SHOT

Betty comes from her apartment, and exits into the hallway. She is very determined in what she is doing. As Betty seats herself at the dressing table, she turns to the maid and orders her coat and hat. The maid starts to bring it.

280.

MED. SHOT

Estelle comes in wearing a very dejected look - to the chifferobe, and leans against it. Estelle sees the coat and hat, and asks Betty what she is going to do. By this time the maid is holding the coat and hat for Betty. Betty is in a terrible temper; she tells Estelle.

TITLE 51. "IF HE WON'T COME TO MY PARTY - I'M GOING TO HIS" -

BACK: Estelle quickly tells Betty that she is crazy to do a thing like that. That it will only cause trouble, but she cannot dissuade Betty. She then drops it back into the drawer, as she hears someone come into the room.

281.

CLOSEUP

Estelle takes Betty by the arm, and tries to be more serious with her, explaining how utterly foolish it is for her to go to Gordon's house. Betty's temper keeps her from listening to reason, and pushing Estelle to one side, she quickly leaves the room.

282

**LONGER SHOT**

As Betty flings out of the room slamming the door behind her, Estelle looks after her, then slowly scratches her head as tho to say "Well, the poor idiot."

282-A

**INT. BETTY'S RECEPTION HALLWAY -**

Betty comes from her apartment, and exits into the hallway. She is very determined in what she is going to do.

282-B

**INT. STUART'S BEDROOM -**

Stuart comes in wearing a very dejected look - he crosses to the chifferobe, and leans against it.

282-C

**CLOSEUP**

The drawer to the chifferobe is partly open. Stuart suddenly notices something in the drawer, and as he takes it out, we see that it is Betty's glove. He studies the glove thoughtfully, then drops it back into the drawer, as he hears someone come into the room.

282-D

**LONGER SHOT**

The valet has just entered. He asks Stuart if there is anything he wants. Stuart replies:

**TITLE 51-A**

"HAVE SOME BRING MY CAR - I'M GOING OUT."

Back: As Stuart finishes speaking, the valet nods and leaves the room. Stuart takes his coat and hat from the chair and starts to put them on.

**FADE OUT -**



282-E INT. BETTY'S APT. LONG SHOT FADE IN

The party is in full progress; dancing, singing and general merrymaking. The maid crosses to Estelle.

282-F CLOSEUP -

The maid quietly tells Estelle:

TITLE 51-B "MR. STUART BORDEN IS OUTSIDE."

BACK: Estelle seems a little worried, and quickly asks the maid:

TITLE 51-C "WHY DID YOU LET HIM IN?"

BACK: The maid explains that she couldn't help herself. Estelle thinks a second and decides to go out and see him herself. She leaves.

282-G INT. RECEPTION HALLWAY -

Stuart is standing waiting when Estelle comes into the room. Stuart crosses to her, and asks her where Betty is.

282-H Closeup - ESTELLE AND STUART -

Estelle is none too friendly with Stuart, and realizes she must get rid of him. With a slight shrug of the shoulders she says:

TITLE 51-D "SHE DIDN'T SAY WHERE SHE WAS GOING - OR WHEN SHE WAS COMING BACK."

BACK: As Estelle finishes speaking, Stuart watches her suspiciously.

282-J CLOSEUP OF ESTELLE -

She too, begins to lose her temper, as Stuart continues to bawl her out.

282-K MED. SHOT

Stuart is furious now, and says many things which does not help the situation. Estelle realizes he is getting loud, and turns back toward the living room to see if anyone is listening.

282-L INT. LIVING ROOM MED. SHOT OF GROUP

Several people turn toward the reception hallway as they hear Stuart. They motion to Estelle to get him out.

282-M INT. RECEPTION HALLWAY

Estelle turns back to Stuart and angrily orders him from the apartment. This stops Stuart, but he does not attempt to go. Estelle turns quickly and goes back into the apartment.

282-N INT. LIVING ROOM - MED. SHOT

The maid is standing near the doorway as Estelle enters. Estelle is in a hot temper now, and tells the maid:

TITLE 51-E

"SEE THAT HE LEAVES AND DON'T LET HIM IN AGAIN."

Back: Estelle finishes speaking and the maid looks after her, and wonders what the trouble is.

282-O INT. RECEPTION HALLWAY-

Stuart has heard what Estelle has said, and makes a sudden movement as tho to go into the apartment. He stops, and realizes that it would only make matters worse. Glances down on the table nearby and sees a key to the hallway door - he picks the key up and looks at it -

INSERT -

KEY

Back: Stuart glances up from the key to the door. With determination he puts the key into his pocket and leaves the room.

282-P LONGER SHOT

As the door closes behind Stuart, the maid comes from the living room and crossing to the hallway door turns the night-latch -

FADE OUT

283 FADE IN  
INT. BORDEN HALLWAY LONG SHOT

The dinner is over and the guests are dancing. There is a formal ball in progress, and a great number of guests are present now, the men in full dress and the ladies in beautiful evening gowns. The set is brilliantly lighted and decorated, and the dance is at its height. Everyone is enjoying themselves.

284 CLOSER SHOT - HALLWAY

Borden and his wife dance to the f. g. They are extremely happy. Mrs. Borden has her arm around her husband's neck, and is thoroughly enjoying this moment with him.

285 INT. BORDEN HALLWAY - AT DOOR

Stuart enters from the outside, gives his hat and coat to the butler. He is still in a sullen mood.

286 EXT. BORDEN HOME -

It is still raining. Through the tall French windows can be seen the dancing couples. During the intermittent flashes of lightning we can see the terrific wind beat the rain against the windows. The light from an approaching automobile is seen coming down into the picture.

287 CLOSEUP BETTY -

The light from the windows illuminate the automobile and Betty presses her face against the pane of the

scene continued

Scene continued

287 window as she looks into the house.

288 EXT. BORDEN HOME - SHOOTING THRU WINDOWS - LONG SHOT  
The dancers are still having a jolly time.

DISSOLVE QUICKLY TO

289 INT. BORDEN HALLWAY - CLOSEUP

Mr. and Mrs. Borden are dancing in f. g. He is greatly enjoying himself, and his wife is smiling up at him as they laugh and talk.

290 EXT. BORDEN HOME - CLOSE UP OF BETTY -

She sees that Borden is having the time of his life, and becomes jealous and angry that she must be left out of this, and that she is losing, slowly, the little hold that she did have on Borden. She presses her lips together as she comes to a sudden decision. She opens her vanity bag and takes out a card and pencil.

INSERT

CARD - It is Betty's visiting Card.  
Across the face of it she writes:  
"I'm outside. Must see you at once."

Back: She finishes writing and hands the card to the chauffeur and tells him to see that "Mr. Borden gets it, and no one else." The driver leaves with the card.

291 EXT. BORDEN HOME - AT DOORWAY -

The chauffeur enters and rings the bell. After a few seconds the door opens -

292

292

CLOSE SHOT

The chauffeur hands the butler the card, with the instruction to give it to no one but Mr. Borden. Butler glances down at the card, then (out of sc.) toward Betty, he turns back to the chauffeur again and nods "all right" - exits into the hallway.

293

INT. BORDEN HALLWAY AT DOOR - CLOSEUP

The butler closes the door behind him and looks at the card. He wonders why the lady did not come in, and realizes he must be careful not to let anyone see him hand the card to Mr. Borden. He exits -

294

LONGER SHOT

Several people are dancing in the f. g. Butler enters scene and looks around for Borden. Borden dances in sc. with Mrs. Borden and the butler crosses to him.

295

CLOSER SHOT

The butler is back to the camera and stands waiting for Borden to come up to him. He quietly puts the card in Borden's hand with a warning look to be careful in reading it.

296

CLOSE UP MR. BORDEN

He studies the butler's face a moment and realizes what he is saying. Quietly takes the card and conceals it behind his wife's back.

297

CLOSEUP TRUCKING SHOT  
XXXXXX

Borden with the card concealed in his hand. He raises it so that it can be read over his wife's shoulder without her seeing it. He is greatly shocked to learn that Betty has been so bold as to come to his house.

298 EXT. BORDEN HOME - CLOSEUP BETTY IN AUTOMOBILE

She is watching Borden with keen interest.

299 INT. BORDEN HALLWAY MED. SHOT

Music in the f. g. as it stops the guests stop dancing.

300 CLOSER SHOT

Borden seems a little nervous - he excuses himself and leaves. Several couples crowd around Mrs. Borden, laughing and telling her what a wonderful time they are having.

301 INT. BORDEN HOME- HALLWAY-

The music starts again, and begins to play for the dancers.

302 MED. SHOT

The couples start dancing again, leaving Mrs. Borden standing alone. She starts toward the conservatory.

303 EXT. BORDEN HOME DOORWAY

Borden comes from the house - glances back to be sure that no one has seen him, then exits toward Betty's car.

304

EXT. BORDEN HOME -

Borden comes to the car, and quickly orders the chauffeur to drive around in the darkness. The chauffeur opens the door for Borden, and as he gets in, the car pulls out of sc.

305

EXT. BORDEN HOME - AT SIDE OF HOUSE

Betty's car pulls into sc. Borden tells the chauffeur to turn out the lights, which he does.

306

INT. BETTY'S CAR -

Borden is a little upset, and begins to reprimand Betty for coming to his house. She feigns an injured air, and taking him by the arm tells him not to scold her - that "she just had to see him". Betty's manner calms Borden a little, but he is still worried and says:

TITLE 52

"YOU SHOULDN'T HAVE COME HERE -  
SOME ONE MIGHT SEE YOU."

BACK: As Borden finishes speaking Betty muggles closer to him, and tells him she is sorry, but that she could not let her birthday pass without seeing him.

307

INT. CONSERVATORY-

There are several people standing around the punch bowl laughing and talking. Hobart is among them. He is talking to Stuart. Mrs. Borden comes into the scene, and taking her son by the arm, asks him if he is enjoying himself. Hobart politely offers Mrs. Hobart a glass of punch; she thanks him but refuses.

308

INT. AUTOMOBILE

Betty is holding Borden's arm, and looking up into his face coaxing him to come to her party, after his party is over. He tells her it will be impossible. This only makes Betty feel worse.



309

INT. CONSERVATORY -

Stuart excuses himself, and leaves his mother talking to Hobart.

310

SIDE OF HOUSE - LONG SHOT

Betty's automobile is in the f. g. through the French windows in the b. g. can be seen Mrs. Borden, her son and Hobart. Stuart leaves.

311

INT. CONSERVATORY CLOSEUP

Hobart is still talking to Mrs. Borden. Part of the window is in the f. g. and as a flash of lightning illuminates the room they both turn toward the window. Hobart has seen something and leans closer to the window as he looks out into the darkness. Mrs. Borden is attracted by Hobart's gaze and moves closer to the window, also.

312

SHOOTING THRU THE WINDOWS -

Through the rain beaten window, Hobart and Mrs. Borden can be seen peering into the darkness. They have seen something that attracts their attention.--

313

EXT. SIDE OF HOUSE - Shooting thru window -

Betty's car can be seen from the window - it is partly concealed by shrubs - during a flash of lightning Borden can be seen thru the rear window. Betty has her arm around his neck, but her face is not visible.

314 EXT. SIDE OF HOUSE - CLOSEUP - REAR OF BETTY'S CAR

He is talking very seriously to Betty. Her head comes into the scene as she kisses him on the cheek - then on the lips.

315 EXT. SIDE OF HOUSE - CLOSEUP THROUGH WINDOW

Mrs. Borden has been dealt a terrific blow at seeing her husband being kissed by another woman. She closes her eyes quickly, and covers them with her hands, completely oblivious of to all her surroundings. She sways slightly as though about to sink to the floor -

316 INT. CONSERVATORY MED SHOT.

Hobart catches Mrs. Borden as she sways slightly - she quickly regains her composure and tells him she is all right.

317 INT. BETTY'S AUTOMOBILE -

Betty still has her arm around Borden's neck. Borden is growing more nervous, and finally tells Betty to "Please go". She draws him closely to her and says pleadingly: "Please come, after your party is over". Promise me you'll come". He answers nervously, "willing to promise almost anything -

TITLE 53 "I PROMISE - I'LL COME -  
NOW PLEASE GO."

BACK: Betty is greatly elated over the promise that Borden will come to her apartment, and as he starts to go she presses another kiss on his cheek. Borden is in a terrible state of mind, and almost forcibly tears himself away from Betty as he gets out of the car.

318

EXT. SIDE OF HOUSE -SHOOTING THRU WINDOW-

Borden gets out of the car, and after closing the door quickly, makes a hurried exit to the house.

319

INT. CONSERVATORY - MED. SHOT -

Mrs. Borden turns quickly from the window, and starts to leave the room. Hobart anxious to have a moment with her, hesitates slightly, then assists her out.

320

EXT. BORDEN HOUSE

Borden comes up the front steps and exits quickly to the house.

321

INT. HALLWAY -

Mrs. Borden and Hobart come from the conservatory and start across the hall toward the study.

322

INT. STUDY- BORDEN HOME

Mrs. Borden and Hobart enter - Hobart draws the curtains and sits beside Mrs. Borden on the divan.

323

INT. HALLWAY - BORDEN HOME

Borden is looking around for his wife. He is feeling a little guilty but tries not to show it. He stops the butler who is passing, and asks him where Mrs. Borden is. The butler indicates the study, and Mr. Borden exits toward same.

324

INT. STUDY

Mrs. Borden is sitting on the divan by the side of Hobart. He is talking earnestly to her as she stares into space hardly noticing what he is saying.

325

INT. LIBRARY

Borden comes from the hallway. He is still a little nervous, and wonders if his wife has seen him. The library is in darkness save for the streak of light that shines in from the study. The door to the study is slightly open. Borden stands for a moment, in deep thought; suddenly he looks toward the study as he hears voices.

326

INT. STUDY CLOSEUP

Hobart and Mrs. Borden. He is still talking to her. He puts his arm gently about her and moves closer to her. It is apparent he is making love.

327

INT. LIBRARY CLOSEUP

Borden has heard Hobart making love to his wife. His own guilt is soon forgotten as his jealousy comes to the surface. He glances toward the hallway and quietly draws the cord closing the curtains and crosses to the study door.

328

LONGER SHOT

Borden crosses to the study door. The room is almost in darkness. There is a shaft of light coming from the study which brings his features out in vivid relief.

329

CLOSEUP BORDEN THRU DOORWAY

Borden's suspicions are confirmed, as he glances in and sees his wife in Hobart's arms.

330 INT. STUDY- FROM BORDEN'S ANGLE -

Mrs. Borden is not conscious of Hobart's love-making. He draws her closer to him and whispers to her:

TITLE 54 "CAN'T YOU SEE I LOVE YOU -  
DON'T YOU LET ME MAKE YOU HAPPY?"

331 INT. LIBRARY CLOSEUP

These words sink deep into Borden's heart. His wife's unfaithfulness now over-shadows that of his own. He turns slowly from the door, and crosses the room.

332 INT. STUDY CLOSEUP

Mrs. Borden suddenly realizes that Hobart is taking advantage of her grief, and is not sympathetic, but is merely using this opportunity to further his own ends. She draws away from him, and asks him to please leave her alone.

333 IN LONGER SHOT

Hobart gets to his feet and apologizes profusely for his actions and leaves the room.

334 CLOSEUP MRS. BORDEN

As she hears Hobart close the door behind her, her emotions give way. She covers her face with her hands in a moment of grief. She rises -

335 LONGER SHOT

Almost hysterically Mrs. Borden crosses to the library door and leans against it heavily. Her heart is almost broken.

336 INT. LIBRARY LONG SHOT

Borden starts from the room. He hears his wife, and turns - she straightens up from the door, and notices her husband for the first time.

337 CLOSEUP MRS. BORDEN -

The tragedy of the last few moments shows plainly on her face. She fights hard to control herself.

338 CLOSEUP BORDEN

He is glaring at his wife in jealous anger. He stands tensely, waiting for her to speak.

339 CLOSEUP MRS. BORDEN

She steels herself for what she is about to say. Slowly and very deliberately, she speaks:

TITLE 55 "I CAN'T GO ON THIS WAY ANY LONGER."

BACK: She finishes speaking and watches to see what effect her words have had on Borden.

340 CLOSEUP MR. BORDEN

His wife's words have cut him deeply. He believes that she is trying to get rid of him because of her love for Hobart.

341 CLOSEUP MRS. BORDEN -

She notices that her husband has taken what she has said rather indifferently, and adds, slowly -

TITLE 56 "I SUPPOSE YOU UNDERSTAND MY."

BACK: as she finishes speaking. She is calm now.

342

CLOSEUP- BORDEN -

He watches his wife thoughtfully for a second and wonders if his affair with Betty has anything to do with it. He decides it must be that she is asking for her freedom because of Hobart.

DISSOLVE QUICKLY -

343

INT. STUDY -CLOSEUP -

Mrs. Borden and Hobart - he is holding her in his arms, telling her that he loves her -

DISSOLVE QUICKLY -

344

INT. LIBRARY - CLOSEUP -

Borden - his suspicions are confirmed and he can hardly bear the thought of losing his wife. He nods his head slowly as if it cost him a great effort to do so, as he says -

TITLE 57 "YES - I UNDERSTAND"

Back: As Borden finishes speaking he drops his head.

345

CLOSEUP MRS. BORDEN -

She did not realize that her husband would agree so readily; it is a shock to her and leaves her for the moment a little dazed. She leans against the door heavily, and looks at him in the hope that this will not really cause a separation.

346

CLOSEUP BORDEN -

He pauses for a long moment, then says with finality:

TITLE 58

"I WILL LEAVE FOR EUROPE TOMORROW -  
YOU CAN SECURE A DIVORCE THEN."

BACK: as he finishes speaking, there is a moment's hesitation as though he regretted what he had said.



347 CLOSEUP MRS. BORDEN

She sways slightly, as the full meaning of Borden's words comes to her. He is leaving her. The thought is almost unbearable. She clenches her hands as she tries to suppress her emotion.

348 LONGER SHOT

There is a long pause, each waiting for the other to speak, finally Borden turns, and with faltering steps leaves the room.

349 CLOSEUP OF MRS. BORDEN -

She is almost overcome now with grief - she makes a move as tho to call her husband back, but checks herself.

350 CLOSEUP OF BORDEN -

He starts thru the curtains to the hallway, pauses a moment as though he were about to turn back, and his shoulders droop as he turns back toward the hallway and out of the room.

351 CLOSEUP OF MRS. BORDEN -

The tragedy of it all comes to her - her husband has left her. She drops limply into a nearby chair and buries her head in her hands and sobs broken-heartedly.

352 LONGER SHOT -

As Mrs. Borden sobs bitterly -

FADE OUT -

353. INT. BETTY'S APARTMENT - FADE IN -

Betty's friends are very much under the influence of wine. They have their coats and hats on, and are dancing - the musicians with their coats and hats on are standing near the doorway, playing -

354. INT. BETTY'S BEDROOM -

Betty is dressed in negligee, and is sitting before her dressing table making herself more attractive. Estelle is putting on her coat - she is smoking a cigarette as she talks to Betty. Betty puts her hands up to her ears as though trying to shut out the noise. She looks toward the living room.

355. INT. BETTY'S LIVING ROOM - FLASH

The musicians are still playing, and a group of men are standing around them singing at the top of their voices.

356. INT. BETTY'S BEDROOM

Betty turns back to Estelle, and quickly tells her to get the gang out. Estelle looks at her with a puzzled expression, and asks: "if she means it." Betty assures her that she means every word of it, and to get them out quickly. Estelle makes a comical bow to Betty as she withdraws.

357. INT. LIVING ROOM -

Estelle comes from Betty's bedroom and tells the gang that they have been invited to leave, and taking the end of the trombone, starts out of the room. The gang files out behind the musicians. In this shot take them thru the reception hallway.

358. INT. APARTMENT HALLWAY -

The gang files out, and down the stairs, playing and making funny movements.

359. INT. BETTY'S BEDROOM

Betty is standing before her mirror - lights a cigarette, and picks up a ukelele and starts strumming on it. She sings with a cigarette dangling from her lips.

360. INT. MRS. BORDEN'S BEDROOM

She is sitting in a large chair staring at the floor - her face is almost expressionless, yet we know her heart is broken. In her hand is the letter which her husband has received from Betty.

INSERT: LETTER - It is crumpled and torn, and shows that it has been read many times.

BACK: Mrs. Borden does not move. The room is in semi-darkness - intermittent flashes of lightning can be seen.

361. INT. BETTY'S RECEPTION HALLWAY

The maid is admitting Borden. She starts to take his hat and coat. He refuses, and crosses in to the living room.

362. INT. BETTY'S BEDROOM - CLOSEUP

Betty looks toward the living room quickly as she hears Borden enter. She quickly extinguishes her cigarette in her jewel-case -

INSERT: JEWEL CASE - There are several pieces of jewelry in the case. Betty's hand comes in to case, and extinguishes the cigarette.

BACK. Betty takes a final glance at herself in the mirror and starts for the living room. She sprays her mouth with perfume.

363. INT. LIVING ROOM - CLOSEUP

Betty comes from her bedroom, and coyly glances out toward Borden. Her expression quickly changes as she sees -

364. CLOSEUP BORDEN

His face has a worn and worried look. It is evident that he has suffered a great deal during the last hour.

365. A LONG ER SHOT

Betty crosses quickly to Borden, and stands very close to him.

366. CLOSER SHOT

Borden hardly notices Betty as she asks him what has happened. He speaks almost without thinking -

TITLE. 59. "I AM LEAVING FOR EUROPE TOMORROW."

367. CLOSEUP BORDEN

Borden finishes speaking. There is a deep anguish hidden under his quiet manner.

368. LOSER SHOT OF BETTY AND BORDEN

Betty is greatly astonished, and quickly asks why this sudden decision. Borden says, with suppressed feeling:

TITLE 60. "MY LIFE AND I HAVE SEPARATED."

269. CLOSEUP OF BORDEN

Borden finishes speaking with deep regret.

370. CLOSEUP OF BETTY

She takes this information with great surprise. As she watches Borden a scheming and cunning look comes into her face. She is secretly pleased, but feigns sympathy. She reaches her arms out toward Borden.

371. CLOSEUP OF BORDEN AND BETTY

With a world of sympathy which we know Betty does not feel, she tenderly puts her arms around Borden's neck, and caresses him. He is cold and unresponsive, and very slowly takes her arms from about his neck, and as he draws them down to her sides, he says deliberately and with finality: "We can't go on any longer. We've got to quit." Betty looks up at him with startled surprise. She had been dreaming of taking Mrs. Borden's place, and this news comes as a great shock. She says:

371 Con'td.

TITLE 61.

"DON'T LEAVE ME NOW - YOU  
NEED ME MORE THAN EVER."

BACK: Betty fini hes speaking. With a great deal of sympathetic interest she moves closer to Borden and tries to caress him. He takes her arms again and looks into her face, reading the deceit in her eyes. Slowly shakes his head and tells her that it is impossible for them "To go on."

372.

MED. SHOT AT BEDROOM DOOR

The maid opens the door, and speaks, telling Betty that she is wanted on the telephone.

373.

CLOSEUP BETTY AND BORDEN

Betty hears the maid, and turning to Borden excuses herself.

374.

LONGER SHOT

The maid has turned back to the bedroom and stands by the door. As Betty passes thru the maid quickly closes the door behind her.

375.

INT. BETTY'S BEDROOM

Betty asks who it is on the phone, and the maid very nervously tells her it is Stuart Borden.

376. CLOSEUP BETTY

She and the maid are standing near the phone. She is very much upset and this does not help matters any. She quickly tells the maid -

TITLE 62.

"TELL HIM I'M NOT HERE, AND  
DON'T LET HIM DISTURB ME AGAIN."

377. INT. STUART'S BED ROOM

He is sitting at the telephone. On the table nearby is half a bottle of Scotch, a glass and a water pitcher. His hair is dishevelled, and it is apparent that he has been trying to drown his troubles in Scotch. He hears what Betty has said. His eyes flash to the phone as he listens.

378. INT. BETTY'S BEDROOM - CLOSE UP OF PHONE WITH RECEIVER OFF HOOK.

Through the mirror we can see Betty talking to the maid. The maid picks up the phone.

379. MS. SHOT

Maid tells Stuart that Betty is not there. Betty stands by listening. She starts to living room to see if Borden is listening.

380. INT. STUART'S BEDROOM - CLOSEUP

Stuart knows that the maid is lying to him. His anger is getting the best of him and in a jealous frenzy he says:



380 cont'd.

TITLE 63.

"YOU'RE LYING - I KNOW MISS ALLAN  
IS THERE, AND SOMEONE IS WITH HER."

BACK: Stuart finishes speaking angrily.

381. INT. MRS. BORDEN'S BEDROOM - CLOSEUP

Mrs . Borden looks up quickly as she hears her  
son telephoning. She has heard the name "Allan",  
and after a second's thought glances down at the  
letter -

INSERT:

AT THE TOP OF THE LETTER IS  
ENGRAVED:

MISS BETTY ALLAN  
#14 Rexford Apts.,  
New York City.

BACK: She realizes now for the first time, that  
the the woman Stuart is talking to is the same one  
that has caused her all this trouble. She looks  
a little amazed as she listens to the conversation.

382. INT. BETTY'S BEDROOM

The maid is listening to Stuart talk. Betty  
quietly motions for her to hang up the receiver.  
The maid does so, and Betty, as the nothing had  
happened, arranges her hair in the mirror and  
starts back to the living room.

383. INT. STUART'S BEDROOM

He is clicking the receiver, and is almost insane  
with jealousy. He slams the receiver up with a  
bang, and sits wondering what he can do. Nervously  
twists his fingers.

384.

INT. MRS. BORDEN'S BED ROOM

She wonders what her son can be doing talking to Betty. She rises and crosses to her husband's bedroom door. She still has the letter in her hand. As she opens the door she looks into her son's room and sees -

385.

FROM MRS. BORDEN'S ANGLE

Stuart has his hat on and his coat over his arm. He crosses quickly to his bureau drawer and takes from it a revolver, which he puts in his overcoat pocket.

386.

CLOSEUP

Hand putting gun in overcoat pocket.

387.

CLOSEUP MRS. BORDEN

She is horrified and stands spell bound for a moment. Her eyes drop quickly to the letter again -

INSERT:

The part of it which reads -  
"I will expect you tomorrow  
night at my party."

BACK: Mrs. Borden knows now that it is her husband that is with Betty, and that her son is going to her apartment to cause trouble. She calls to him to stop.

388.

LONGER SHOT

Mrs. Borden crosses to her son's room, calling after him to stop. She is in a frenzy by now, and rushes out into the hallway.

389.

INT. LOWER HALLWAY

Stuart has heard his mother call, but does not heed her. He has lost all sense of reason and hastens his steps as he hears her following him.

390.

UPPER HALLWAY

Mrs. Borden rushes from her room through the hall and downstairs calling him to stop.

391.

LOWER HALLWAY

At door - Stuart rushes out, and as he glances back over his shoulder we see his face is distorted with jealous anger.

392.

LONGER SHOT

Mrs. Borden rushes down stairs calling after Stuart. She is almost beside herself with fright. She stands in the doorway calling after Stuart hysterically.

393.

CLOSEUP

She stands in the doorway calling after Stuart,  
and as she looks into the darkness, she sees -

394.

EXT. BORDEN HOME

Stuart in his automobile, swings out of the driveway  
into the street.

395.

CLOSEUP

Mrs. Borden. She realizes she is almost helpless  
and that Stuart is determined in what he is about  
to do. She thinks for a second and wonders what she  
can do, and turns quickly as she starts out of scene.

396.

LONGER SHOT

Mrs. Borden runs across the room and into the library.

397.

EXT. STREET - NO. ONE.

Stuart passes through in his car at a high rate of  
speed.

398.

INT. BORDEN LIBRARY CLOSEUP

Mrs. Borden has given her number to the operator -  
and sits waiting for an answer. She clicks the  
receiver hook frantically.

399.

INT. BETTY'S LIVING ROOM - FLORENE BETTY AND BORDEN

Betty has her arms around his neck, and is pleading for him not to leave - he tells her that it is impossible for them to continue this way. Betty hears the phone ringing and glances into her bedroom. Borden hears it also, and follows Betty's gaze.

400.

INT. BETTY'S BEDROOM - CLOSEUP TELEPHONE BOX

The bell is ringing. The colored maid's hand comes into the scene, and plugs the bell with paper, preventing it from ringing.

401.

INT. BORDEN'S LIBRARY

Mrs. Borden is frantically clicking the receiver hook. There is no response. She quickly gets to her feet and rushes from the room. The butler comes up to her in the hall and asks her what the trouble is. She tells him to "order her car at once" and rushes upstairs.

402.

EXT. STREET NO. TWO

Stuart in his car passes thru.

403.

INT. MRS. BORDEN'S BEDROOM

Mrs. Borden is just putting her coat on, as she rushes from the room and down the stairs.

404.

INT. BORDEN LOWER HALL

Mrs. Borden rushes down the stairs, and out the front door.

405.

EXT. BORDEN HOME -

The car drives up just as Mrs. Borden comes from the house. The chauffeur opens the door for her and after she steps in the car pulls out. Mrs. Borden quickly tells the driver where to go.

406.

LONGER SHOT

Mrs. Borden's car pulls out of driveway and into street at a high rate of speed.

407.

EXT. STREET - NO. THREE.

Stuart's car passes through scene quickly.

408.

CLOSEUP STUART

He is leaning out the side of his car peering into the darkness ahead. During the intermittent flashes of lightning his face looks hard and set. The rain beats against the wind-shield.

409.

INT. MRS. BORDEN'S CAR

She leans forward, and excitedly tells the driver to make better speed. The driver says without turning around: "It's very dangerous to go at any faster rate of speed than we are, Madam."

410.

STREET NO. FOUR

Stuart's car passes through at a high rate of speed.

411.

INT. BETTY'S APARTMENT - NEAREST

Betty is sitting on the piano bench, and is leaning her head on the piano. Apparently she is sobbing. Borden is standing near her, and in a quiet, but serious manner is trying to calm her.

412.

CLOSEUP

Borden takes a check-book from his pocket, and begins to write.

413.

CLOSEUP BETTY

She is still sobbing. She sneaks a quick glance at the check as Borden writes. As she does so we see that her sobs are not deep, and that her eyes are tearless.

INSERT:

CHECK - BORDEN'S HAND QUICKLY  
WRITES THE AMOUNT \$10,000.00  
AND SIGNS HIS NAME IN A BUSINESS  
LIKE MANNER.

BACK: As she sees the amount her eyes widen, and she quickly drops her head on her arm again, and resumes her sobbing.



414.

MED. SHOT

Borden finishes writing the check, he crosses over to Betty. He hardly knows how to offer it to her.

415.

CLOSEUP BORDEN

He is holding the check in his hand wondering just how to offer it to Betty so that it will not hurt her feelings. He holds it out toward her.

416.

CLOSEUP BETTY

The check comes into the sc. before her. She looks up at it and feigns an air of being greatly humiliated. She is careful not to let Borden see her face, because her eyes are dry, and she knows he will detect her masquerade. With quivering chin, she sobs out her self pity -

TITLE 64.

"IS THAT ALL YOU THINK OF ME -  
THAT MY BROKEN HEART COULD BE  
SO EASILY HEALED?"

BACK: Betty finishes speaking. As though almost overcome with grief she clasps her hands over her face, and getting to her feet -

417.

LONGER SHOT

Betty is acting now for all she is worth. She crosses into her bedroom - her face still covered by her two hands. Borden feels a great deal of sympathy for her as he follows her with his eyes.

418.

INT. BETTY'S BEDROOM

She crosses to the chaise longue, and drops on to it sobbing -

419.

INT. LIVING ROOM - LONG SHOT

Gordon at the door. He is just about to leave the apartment, when he hears Betty sobbing; he glances back into her bedroom, then down at the check he is holding in his hand. There is a moment's indecision. Finally he moves out of the so. towards Betty's bedroom.

420.

EXT. STREET - FIVE - LONG SHOT

Stuart. He swings around the corner at a terrific speed. His face still wears a tragic look -

421.

INT. MR. & MRS. HILL'S LIVING ROOM

She is watching eagerly for Stuart's car - presently she sees it, and urges her driver to make better speed -

422.

EXT. BETTY'S APARTMENT HOUSE - LONG SHOT

Stuart's car drives up in front of the apartment house. He leaps from it, and enters the building.

423

INT. CORRIDOR-APT. HOUSE - as the door-man looks at the check which he has written on a table nearby, and with a parting word starts to leave. Betty looks up quickly and looks after Borden.

424

INT. BETTY'S BED ROOM

Borden is standing near Betty, who is sobbing on the chaise longue. He places the check which he has written on a table nearby, and with a parting word starts to leave. Betty looks up quickly and looks after Borden.

425

LONGER SHOT

Betty rushes after Borden and overtakes him in the doorway. Throwing her arms about him, she pleads hysterically for him not to leave her.

426

Apartment HALLWAY - OUTSIDE BETTY'S APT.

Stuart comes from the elevator, leaving the door partly open. He crosses to Betty's door.

427

CLOSEUP

Stuart takes the key from his pocket, and putting his head close to the door listens. He inserts the key in the lock.

428

EXT. BETTY'S APT.

Mrs. Borden's car drives up behind Stuart's. She gets out quickly and rushes into the building.

429

INT. CORRIDOR APARTMENT BUILDING -

As Mrs. Borden enters, the door-man looks at her suspiciously. She crosses quickly to the elevator and presses the button.

430

INT. HALLWAY APT. HOUSE - OUTSIDE BETTY'S APT.

Flash elevator with the door partly open.

431

INT. APARTMENT CORRIDOR

Mrs. Borden looks up toward the elevator nervously decides something is wrong with it; turns quickly and starts up the steps.

432

CLOSEUP THE DOOR MAN

He looks up from his paper as he sees Mrs. Borden running up the steps. For a second he thinks her action is rather strange - he shrugs slightly as he turns back to his paper.

433

INT. BETTY'S RECEPTION HALLWAY

Stuart is peering through the partly opened doorway of Betty's living room - His eyes narrow as he sees -

434

MED. SHOT FROM STUART'S ANGLE

A very small part of Borden's back and head can be seen thru the curtains to Betty's bedroom. Betty's arms are about his neck, but we cannot see any of the rest of Betty's figure. Her arms tighten about Borden's neck. The only light is coming from Betty's bedroom throwing Borden's figure in silhouette.

435

INT. RECEPTION HALLWAY - CLOSEUP STUART

His face wears a grim and desperate look. He takes the gun from his pocket examines it and brings it up to take aim.

436

MED. SHOT FROM STUART'S ANGLE -

Betty's arms are still about Borden's neck. There is not enough of his figure seen to be recognized. He moves forward, as though Betty had drawn him closer to her, until he is out of view.

437

INT. APT. HOUSE HALLWAY

Mrs. Borden runs up the steps almost exhausted. She fights her way on.

438

INT. BETTY'S APT. SHOOTING OVER STUART'S SHOULDER -

Stuart is waiting with leveled gun and pointing it toward the door of Betty's bedroom. Borden backs into the scene again as though trying to pull away from Betty, but not enough of his figure is visible to be recognized. Stuart raises the gun again.

439 INT. APT. HALLWAY

Mrs. Borden rushes quickly up the stairs, and looks for Betty's number. Then she notices the key in the doorway -

INSERT KEY IN LOCK OF DOOR

Back: Mrs. Borden. She rushes quickly to the door and into the reception hallway.

440 INT. RECEPTION HALLWAY- FROM BEHIND STUART -

Borden backs into the sc. and in the f. g. Stuart can be seen with leveled gun pointing it ready to fire. He leans closer to take better aim. Mrs. Borden rushes in and knicks the gun from his hand, a shot is fired. In the b. g. Borden turns quickly to see what has happened. Mrs. Borden collapses to the floor -

441 INT. BETTY'S BEDROOM - CLOSEUP BETTY AND BORDEN

They are looking toward the reception hallway. Suddenly it dawns upon Borden what has happened. With a gasp he rushes from the scene.

442 LONGER SHOT

Stuart is kneeling by his mother's side, as Borden rushes to them -

INSTRUMENTAL ZONE

She is looking toward the reception hallway in frightened amazement. For a moment she can't quite understand what has happened. She crosses quickly to the door.

LONGER SHOT -

Borden is holding his wife in his arms. Stuart stands with bowed head, ashamed to face his father. Betty has crossed to the doorway and is watching them.

CLOSEUP MR. AND MRS. BORDEN -

He is holding her in his arms, and gently stroking her face with his hand, and speaking very softly to her. Slowly she regains consciousness and realizes what has happened, and that her husband is unharmed. He takes her hand in his, and as he holds it to him he speaks softly, and with great feeling:

"I'VE KILLED THE GREATEST THING I EVER  
HAD - YOUR LOVE. WON'T YOU LET ME WIN  
IT BACK?"

BACK: Borden finishes speaking, and putting his wife's fingers to his lips, kisses them tenderly and continues talking:

TITLE 66



MAR 16 1925

Washington, D. C.

Register of Copyrights  
Washington, D. C.

Dear Sir:

I herewith respectfully request the return of the following  
named motion picture films deposited by me for registration of  
copyright in the name of Warner Brothers Pictures, Inc.

My Wife and I - 7 reels

Respectfully,

FULTON BRYLAWSKI

The Warner Brothers Pictures, Inc.  
hereby acknowledges the receipt of two copies each of the  
motion picture films deposited and registered in the Copyright  
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
My Wife and I	3-16-25	

The return of the above copies was requested by the said  
Company, by its agent and attorney on the 16th day of  
March, 1925 and the said Fulton Brylawski for himself, and as  
the duly authorized agent and attorney of the said Company,  
hereby acknowledges the delivery to him of said copies, and  
the receipt thereof.

*Fulton Brylawski* MAR 17 1925

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